BEST OF NAMM 2015

PAGE 76

GUITAR WORLD

5 SONGS
GUITAR & BASS TABS!

ROYAL BLOOD
FIGURE IT OUT

JOE SATRIANI
SURFING WITH THE ALIEN

OZZY OSBOURNE
GOODBYE TO ROMANCE

THE BAND
THE WEIGHT

RORY GALLAGHER
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METAL AND MAYHEM ON THE ROAD

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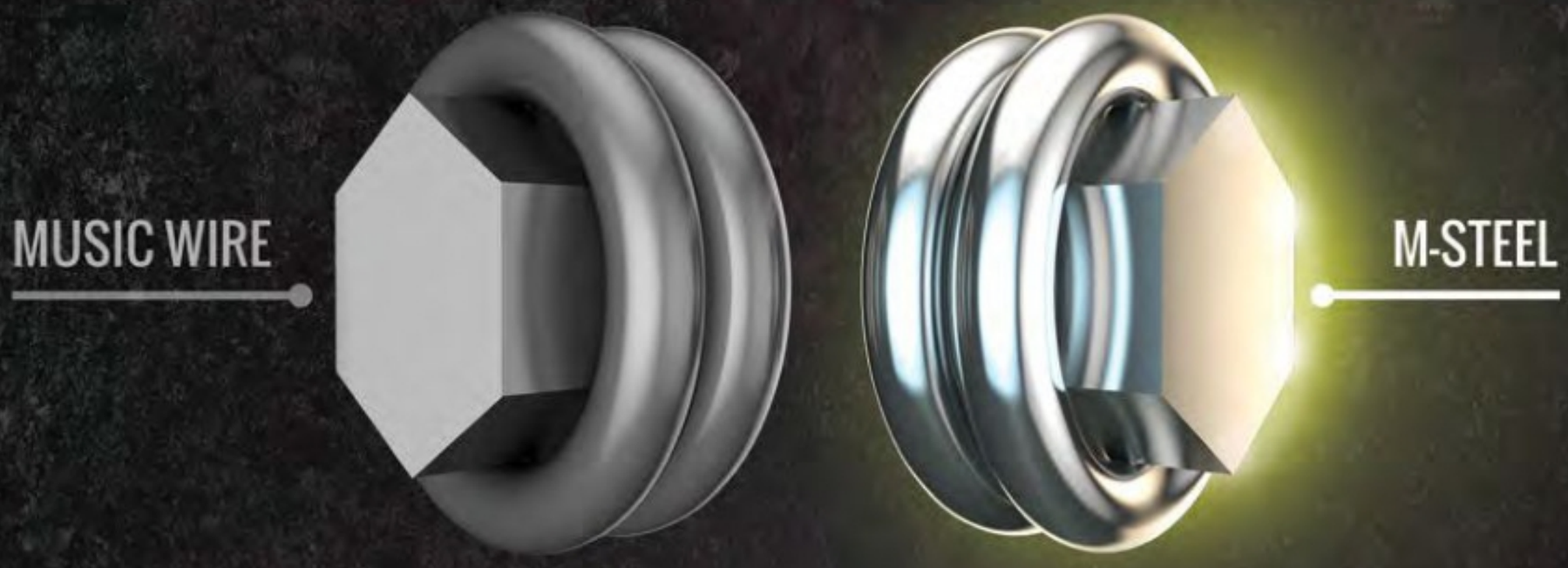

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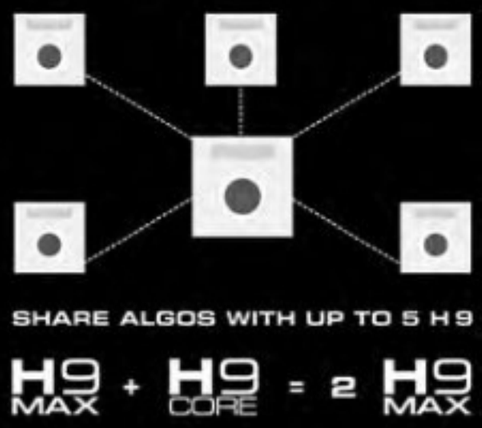

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CONTENTS

VOL. 36 | NO. 4 | APRIL 2015

FEATURES

42 EXODUS

For over 30 years, guitarist Gary Holt has kept Bay Area legends Exodus alive and thrashing. Here, Holt and co-guitarist Lee Altus get to the heart of the aggression heard on their most recent record, *Blood In, Blood Out*.

58 TOSIN ABASI, JOE SATRIANI & GUTHRIE GOVAN

These three are the wisest of the wise when it comes to the art of guitar playing and teaching. Now they're joining forces for an epic summer shred summit.

68 2015 ALBUM PREVIEW

As Dream Theater, Anthrax, Jeff Beck, Iron Maiden, Joe Satriani and others gear up to release new albums, *Guitar World* takes a look at the road ahead to see what's in store for 2015.

76 THE BEST OF NAMM

From amps and axes to pedals and cables, *Guitar World* picks the most exciting new pieces of gear from the 2015 NAMM Show.

84 HALESTORM

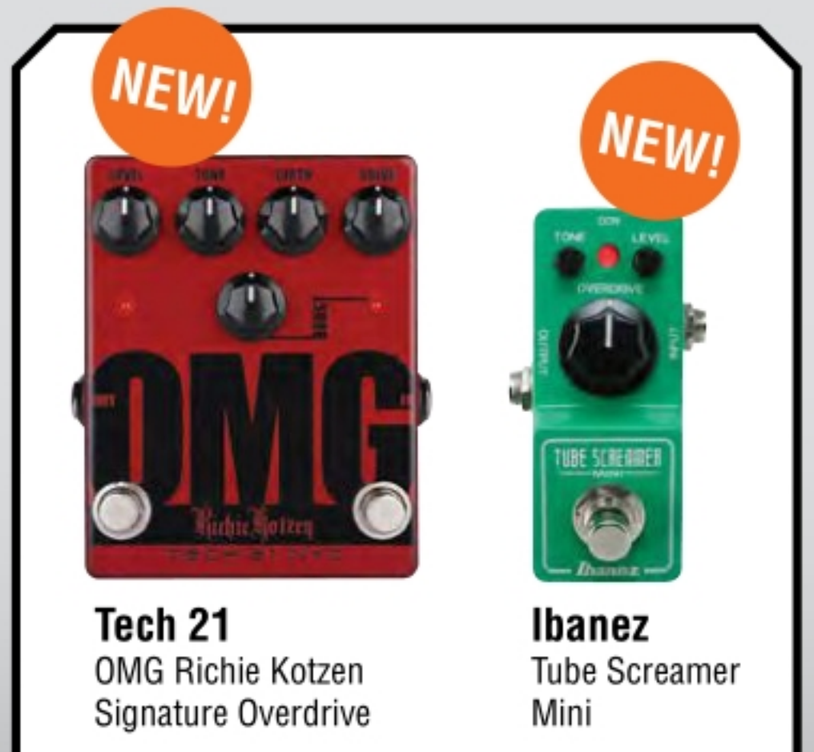
With their third album, *Into the Wild Life*, Lzzy Hale and her hard-rocking crew throw caution to the wind and come out more inspired than ever.

COVER PHOTO **JUSTIN BORUCKI**

COVER PHOTO: HAIR AND MAKE UP BY MEAGANNE MCCANDESS

"You made me feel like I was ordering a custom guitar, just for me."

Christopher from Savannah, GA



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CONTENTS

VOL. 36 | NO. 4 | APRIL 2015

DEPARTMENTS

14 WOODSHED

16 SOUNDING BOARD
Letters, reader art and Defenders of the Faith

19 TUNE-UPS
Zakk Wylde launches Wylde Audio, Randy Rhoads tribute, Dear Guitar Hero with Jeff Loomis, Revolution Saints, Tommy Thayer, Crobot, Of Mice & Men, Torche and more!

83 SOUNDCHECK
89. Taylor 618E acoustic guitar
91. Schecter Jeff Loomis JL-7 electric guitar
92. Roland Cube 10GX amplifier
94. Epiphone 1939 Century amplifier
96. Seymour Duncan 805 Overdrive pedal
98. TC-Helicon Ditto Mic Looper
98. Victoria Silver Sonic amplifier

100 COLUMNS
100. Alternate Picking Cheats
by Jimmy Brown
104. Man of Steel
by Satchel
106. Thrash Course
by Dave Davidson
108. String Theory
by Jimmy Brown
110. Metal for Life
by "Metal" Mike Chlasciak
112. Acoustic Nation
by Dale Turner
114. In Deep
by Andy Aledort

162 IT MIGHT GET WEIRD
Roy Jones' Lollipop guitar

TRANSCRIBED

"Goodbye to Romance"
by Ozzy Osbourne
PAGE 116

"Surfing with the Alien"
by Joe Satriani
PAGE 124

"Tattoo'd Lady"
by Rory Gallagher
PAGE 136

"Figure It Out"
by Royal Blood
PAGE 146

"The Weight"
by the Band
PAGE 150

JEREMY FANGER

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WOODSHED

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SWEET MYSTERIES OF GUITAR...ANSWERED!

WHAT ARE THE things every beginner, intermediate or advanced guitarist needs to know in order to play better? Some would declare this among mankind's greatest puzzles. Certainly our editorial staff would put it somewhere in the vicinity of solving world hunger or deciding between boxers and briefs.

To help us shed some light on this age-old mystery, we enlisted three of rock's greatest guitar minds, Joe Satriani, Tosin Abasi and Guthrie Govan, to provide some answers. Obviously, these wise men have given a great deal of thought to the Three Ps—practicing, playing and performing. So much so, they're actually opening their own school of higher learning in California along with two other professors of superlative shredding, Mike Keneally and *Guitar World*'s own Andy Aledort (see cover story for details).

However, for those unable to attend this West Coast retreat, we now offer you your own special private class with this trio of virtuosos as they attempt to wrestle to the ground a prescribed list of essentials that guitarists should know and much, much more. It's a fascinating conversation that will no doubt provide much food for thought.

Speaking of our long-time contributor Andy Aledort and the great guitar mysteries, one of the best pieces of playing advice I ever received was given to me by Andy while he was visiting the office a couple years ago. He said too many people worry about learning everything. "If you can just really learn one cool thing from a song or lesson, that's equally valid and valuable," he concluded.

Ever since then, I've been perfectly happy if I walk away from any guitar instruction or transcription understanding a single nuance rather than be unhappy not learning every last note. It's actually had a big impact on my playing and has made me less afraid and more enthusiastic about tackling new things. Thanks Andy, another puzzle solved!

—BRAD TOLINSKI
Editor in chief

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SOUNDING BOARD

Got something you want to say? **EMAIL US AT:** Soundingboard@GuitarWorld.com

Metal of Honor

I've been a *Guitar World* subscriber for almost 30 years and this is my first time writing in. I just finished the February issue tribute to Dimebag Darrell, and it is fantastic! I've lived in Dallas for over 25 years and although I did not know Dime personally I had many encounters with him at local clubs. He was the most approachable and fun person to be around—he definitely gave back to not only his fans but everyone in general. He will be missed but *never* forgotten!

—Todd Marquart

Thank you so much for the Dimebag tribute issue! I think it was a great way to honor one of the greatest guitar players of all time. I really enjoyed the article on his guitar collection and the stories behind each one.

—Martin Silva

Congrats on a well-done Dime tribute issue of *GW*. I'm not personally a Pantera fan, but it's always interesting to get inside the artists that have influenced the music. However, I was rather chagrined to see the inclusion of Scott Ian's quest to alcoholism while on tour with Pantera years ago. I don't mean to be preachy, but glorifying the active pursuit of a self-destructive lifestyle is not a good thing. Scott can count his blessings that he survived the experience.

—Geoffrey Leicester

Not Worth a Dime

I'm writing to express my disappointment in your Dimebag tribute issue. A nice story and maybe a couple of features for fans of that band would have sufficed. You burned nearly an entire issue on crap like fan tattoos and drawings! I dig metal, blues, jazz, rock, even classic country—but the kind of Cro-Magnon grunt metal à la Pantera—with Phil Anselmo's irritating, soulless rants of anger—just doesn't appeal to me. I could listen to Pantera, or beat my own head in with an Encyclopedia Britannica and the result would be the same: a headache and regret for the wasted time.

—Jon Melsness

Act of Godflesh

Since I was five I wanted to learn to play guitar, but my mother could never afford lessons. Unfortunately, it's now about 20 years later and I am in prison. I've recently been able to buy a guitar and have been teaching myself to play, and I love your magazine because I can learn from different genres and read interviews with different artists. Reading the interview with Justin Broadrick from Godflesh in the January 2015 issue put me at ease when he said to just explore the guitar and tear up the rule book, and just play what sounds good. Being self-taught, it reminds me that while I'm not the best, I can and will be in *Guitar World* myself one day.

—Malachi Allen

Laughing Matter

Let's face it: product reviews can become a little repetitive, which is why I wanted to thank Chris Gill for his special take on them. Not only are they down to earth for the everyman, they are witty as well. I don't believe I've ever laughed out loud from a review like I did with the opening paragraph of his review of the Palisades Overdrive in the February 2015 issue. Chris' reviews are now something I look forward to every month.

—Greg Opalka

Perfectly Frank

As an avid *Guitar World* reader, and a huge Frank Zappa fan, I think it would be awesome to see an issue dedicated to the greatest guitarist/composer/genius of the 20th century. Seeing a song transcribed would be especially great, not only to please the Zappateers, but to introduce and hypnotize a younger crowd that will be begging for more. Arf Arf, the poodle bites! The poodle chews it!

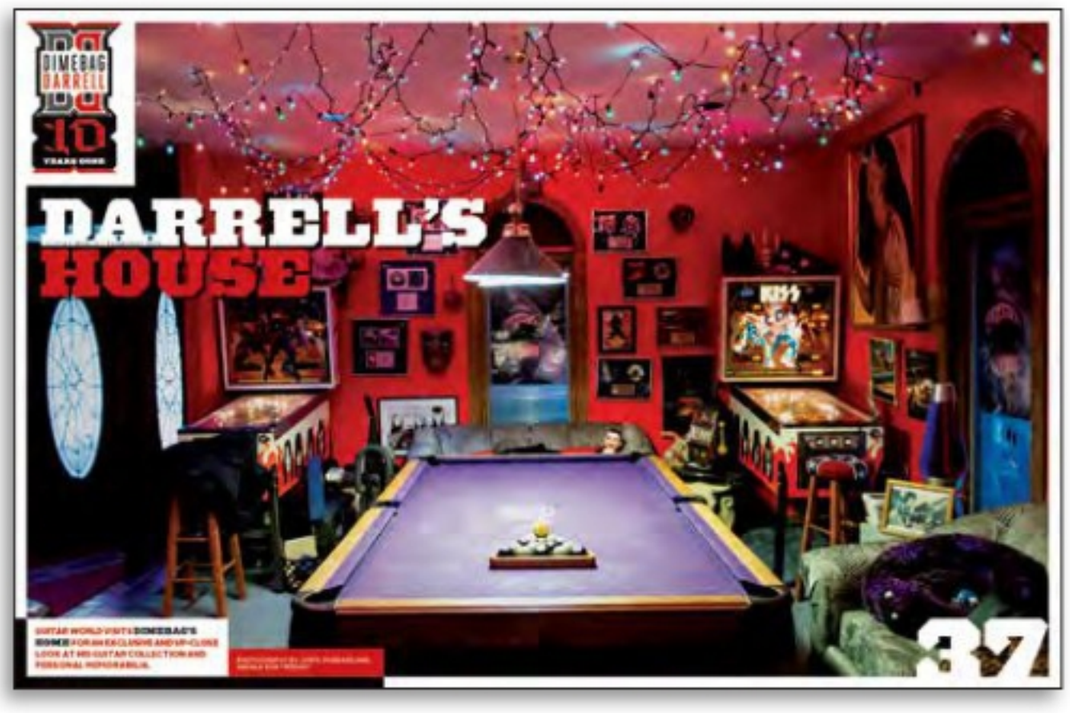
—Brandon St. Onge

Ink Spot

I've always wanted to pay homage to Frank Zappa, my all-time favorite guitarist—and thanks to Jamie MacKay from Sacred Temple Tattoos in Nova Scotia, I made it happen with this stellar ink! Hopefully Dweezil will open up this issue and see how inspirational he and his father are to my father and I. Without them I would have probably tried yellow snow as a child.

—Jimmy Harquail

GOT A TATTOO of your favorite band or guitarist you want to share with us? Send a photo of your ink to soundingboard@guitarworld.com and maybe we'll print it or post it on our Facebook page!



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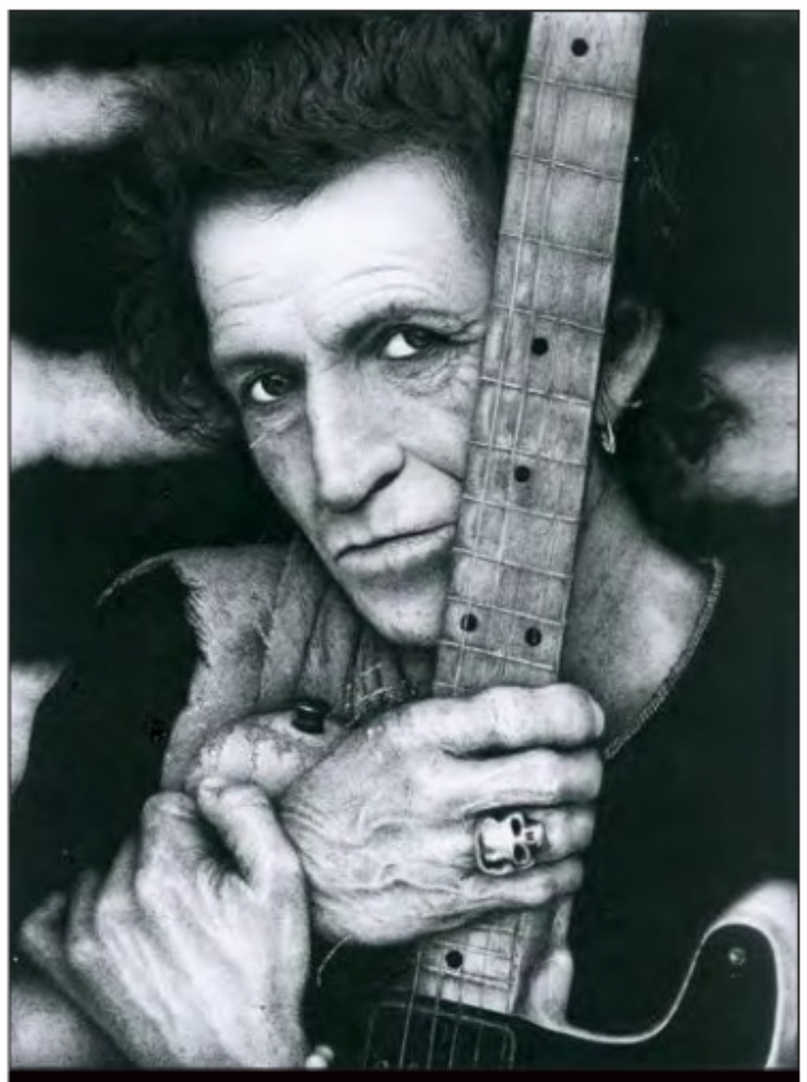
READER ART

OF THE MONTH

If you created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email **soundingboard@guitarworld.com** with a scan of the image!

TOM MORELLO BY JONATHAN BRUNS



KEITH RICHARDS BY JOSEPH TIDWELL

DEFENDERS *of the Faith*

David Richard

AGE 14
HOMETOWN Denver, CO
GUITARS Fender American Deluxe Telecaster with Aged Cherry Burst, Rosewood guitar, Washburn WDFLB-26SCE acoustic
SONGS I'VE BEEN PLAYING Brent Mason "Hot Wired," Merle Haggard "Workin' Man Blues," Stevie Ray Vaughan "Texas Flood," Jerry Reed "Jerry's Breakdown," Jimi Hendrix "Red House"

Todd Jones

AGE 10
HOMETOWN N/A
GUITARS Les Paul Traditional Pro
SONGS I'VE BEEN PLAYING Van Halen "Eruption," Foreigner "Double Vision," Deep Purple "Burn"
GEAR I MOST WANT Fulltone Clyde Deluxe Wah, EVH 5150 amp

Ophelia Wright

AGE 11
HOMETOWN Houston, TX
GUITARS 1996 Epiphone Les Paul Standard with Purple Sparkle Flake, 2010 Squier Bullet Strat
SONGS I'VE BEEN PLAYING Pat Benatar "Hit Me with Your Best Shot," Scorpions "Rock You Like a Hurricane," the Beatles "Day Tripper," the Cranberries "Zombie," Creedence Clearwater Revival "Up Around the Bend"

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NEWS 32

INQUIRER 34

NEWS 36

OF MICE & MEN: JEREMY DANGER; CROBOT: TRAVIS SHINN

Wylde's Things

ZAKK WYLDE ANNOUNCES WYLDE AUDIO AND UNVEILS HIS OWN LINE OF GUITARS, AMPLIFIERS AND EFFECTS PEDALS.

By Richard Bienstock

"**THIS IS MY** new paper route!" Zakk Wylde says with a laugh. And while the notion of the mammoth metal guitar legend slinging newspapers from the back of a 10-speed bike offers up an intriguing visual, the reality is that Wylde is announcing a very different type of business venture: Wylde Audio. Call it your one-stop-shop for all Zakk-related gear; with Wylde Audio, the 47-year-old musician, who over the years has become synonymous with signature equipment like his bull's-eye Gibson Les Pauls and JCM-800-style Marshall amps, is unveiling his own line of guitars, amplifiers and effect pedals.

"It's the next logical step for me," Wylde explains. "I've been blessed in my career so far; all my years with Ozz, all the companies I've worked with—it's like putting the pinstripes on and playing for the Yankees. But I've always been a player. Now it's time to go out and own a franchise." ➔

PHOTO BY **SCOTT DIUSSA**

"I've always been a player. Now it's time to go out and own a franchise."
—ZAKK WYLDE

Among Wylde Audio's first offerings will be a diverse line of guitars featuring distinct body shapes with both modern and retro twists. "I'm known as a Les Paul Custom guy, and then I also have the [Gibson] Vs and Moderne [*of Doom*], the signature things," Wylde says. "But I want to do all different types of body shapes, because I'm a fan of all guitars." There will also be high-gain and vintage-style amps, and stomp box effects like Analog Chorus, Overdrive and Analog Delay. "We're going to have a lot of different things, and at all different prices," Wylde says. "Because you have to. I mean, we're going to be doing Trainwreck-type amplifiers for 25 grand a pop, but I don't know how many of those we're gonna be selling."

One thing Wylde assures is that no matter the price point, the quality will be top notch. "Why would you make anything that's a pile of shit?" he says. Plus, he adds, "You can't roll with companies like Gibson, Marshall and Dunlop all these years and then use anything less than the best."

To that end, Wylde reports that despite being so closely linked with these companies, in time he will be strictly a Wylde Audio man himself. "Eventually all my Gibsons will be retired. All my Marshalls will be retired. All my Dunlop stuff, too," he says. "I love it all, but it'll be phased out."

As for his collaborators in Wylde Audio, he says, "It's all people I've had relationships with over the years, and who I know and respect. And the stuff we're coming up with is slamming."

Eventually, Zakk envisions Wylde Audio expanding beyond guitars, amps and effects. "Whatever it is we feel like creating—studio outboard gear, Pro Tools plug-ins—we'll do it," he says. "That's why it's called 'Wylde Audio.' It's not just, 'Oh yeah, Zakk plays guitar so it's going to be guitar-related stuff. It can be anything.

"That's the most exciting thing about this—we can do whatever we want," he continues. "You can't even say the sky's the limit. Because there are no limits."

WYLDE: SCOTT DIUSSA

IN BRIEF

Michael Schenker has announced a string of U.S. tour dates beginning in March to support his upcoming album, *Spirit on a Mission*. Schenker's band features the former Scorpions rhythm section of Francis Buchholz (bass) and Herman Rarebell (drums), as well as Doogie White (vocals) and Wayne Findlay (guitars/keyboards)...**Full Devil Jacket** will be releasing their first full length album in more than a decade on March 31. *Valley of Bones* will also be the first for the band's new label home, eOne Music...Over the next few months, **Mastodon** will be reissuing all of their Reprise Records titles on colored vinyl. The first will be 2006's *Blood Mountain*, which will be issued on a mix of solid yellow and transparent green vinyl on March 3. Other reissues include *Crack the Skye* (June 2), *The Hunter* (August 4), *Once More 'Round the Sun* (October 5) and a limited-edition box set featuring all the releases on December 8....On March 31, Rhino Records will issue a definitive, career-spanning collection of classic **Grateful Dead** studio recordings in a two-disc set entitled *The Best of the Grateful Dead*.

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CELESTION

Of Mice & Men Force the Issue

METALCORE GIANTS RELEASE EXPANDED EDITION OF *RESTORING FORCE*.

By Jon Wiederhorn

WHEN EX–ATTACK ATTACK! vocalist Austin Carlile asked A Static Lullaby touring guitarist Phil Manansala to join his metalcore band Of Mice & Men in 2009, Manansala expected to have time to write some tunes with his new bandmates before entering the studio. That didn't happen.

"The label [*Rise Records*] said, 'Okay, you have four weeks to make a record. Have fun,' " Manansala recalls. "That's how it was for our first two records. We barely had time to think about what we were doing."

For their third album, *Restoring Force*, Of Mice & Men convinced the label they would write better songs if they had time to compose and rehearse before tracking. The label agreed, and the band experimented with various arrangements, approaches and tunings prior to recording with producer David Bendeth. It was a good move. *Restoring Force* debuted at Number Four on the *Billboard* album chart in January 2014 and earned praise from some of the band's favorite artists. Linkin Park even invited them to tour Europe. Not only did they get to showcase their music for a new audience, Manansala and co-guitarist Alan Ashby gained valuable insight from Linkin Park about writing and pre-production.

"They taught us a lot about dissecting songs, and always pushing for more," Manansala says. "They convinced us to try 100 different things on a track to hear what works best, and to never second guess ourselves."

On February 24, 2015, Of Mice & Men reissued *Restoring Force* as *Restoring Force: Full Circle*. The new release contains the album's original 11 tracks and an acoustic version of "Feels Like Forever," plus three new songs, the brooding, melodic "Broken Generation," the lunging, anthemic "Something to Hide" and the moody, dynamic "Never Giving Up."

"We used tons of effects on the guitars to achieve a different feel," Manansala says. "Everything's not all in-your-face anymore. It gives fans an idea of what to expect from us in the future."

Judging from the more accessible sound, it seems like the band has been seduced by the Linkin Park tour and are striving to appeal to a broader audience. "There's no feeling like having thousands of people cheering for you," Manansala says. "It's an affirmation that you're doing a good job with your music."

Phil Manansala (left) and Alan Ashby

PHOTO BY **JEREMY DANGER**

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ILLUSTRATION BY **GEL JAMLANG**

Rhoads Show

VETERAN GUITARIST BOB KULICK AND A TEAM OF FAMOUS ROCKERS—INCLUDING TOM MORELLO, GEORGE LYNCH AND ALEXI LAIHO—CELEBRATE THE LEGACY OF THE GREAT RANDY RHOADS WITH A NEW TRIBUTE CD.

By Richard Bienstock

AT THE TIME of his death in 1982, Randy Rhoads was only 25 years old, and his widely available output consisted of just two albums—17 songs—with Ozzy Osbourne. And yet, 33 years later, he remains one of the most influential metal guitarists in history, a pioneer of neoclassical shred who also exhibited incredible rhythm guitar and songwriting chops. Now, the guitarist's short but inspirational life and career is being celebrated in a new collection, *Immortal Randy Rhoads: The Ultimate Tribute*. The project is the brainchild of Bob Kulick, a veteran guitarist who has played for everyone from Lou Reed to Kiss to WASP. Though he didn't know Rhoads personally—"I was on tour with Meatloaf in those days, and his career with Ozzy was short; only about 18 months," he says—Kulick has long admired Rhoads as a player. "He was masterful in how he concocted his potion," Kulick says. "It was fire and brimstone and yet he also had these amazing compositional skills."

For *Immortal Randy Rhoads* Kulick assembled a small army of top-notch players to put their stamps on individual songs from Rhoads' career. The lineup spans those who followed Rhoads in Ozzy's band (Bernie Torme, Brad Gillis, Gus G), to those who knew Rhoads (George Lynch, Doug Aldrich), to those who have been inspired by his work (Tom Morello, Alexi Laiho, Dweezil Zappa). Kulick also played some guitar on the record, and the rhythm tracks were largely handled by Randy's bandmates in Quiet Riot in the Seventies—drummer Frankie Banali and bassist Rudy Sarzo. Tim "Ripper" Owens cut the majority of the vocals, with other Rhoads admirers like Chuck Billy and Serj Tankian—as well as Randy's brother, Kelle—also making appearances. The end result, Kulick says, "is an homage. Every solo on this record is heartfelt. Every performance on this record is heartfelt. It was made to honor someone, and, through that, hopefully inspire others."

Q: How did this project come together?

Guys like Frankie Banali, Rudy Sarzo, George Lynch, Doug Aldrich—they were always telling me stories about Randy. So I thought somebody should do a record that brings together the people Randy worked with, the fans he had who are now guitar heroes themselves, and the guys who took up his mantle, like Gus G, Brad Gillis and Bernie Torme. Sadly, we couldn't get Jake E. Lee because he was too immersed in his own career at the time, trying to do his comeback. And Zakk Wylde, who always talks about Randy, was all, "I'm gonna play, I'm gonna play..." He never played. But everybody else who I wanted agreed to participate.

Q: The most unique interpretation on the record is probably the version of "Crazy Train" with Tom Morello on guitar and Serj Tankian on vocals. Tom really goes over the top on Randy's solo.

KULICK Tom loves Randy—he named his child Rhoads Morello. And Tom, to me, is one of the most creative players I've ever heard in my life. What he did to that song and on that solo...people will be amazed. There ain't anybody else on this planet who could play that, because nobody else could even *conceive* it.

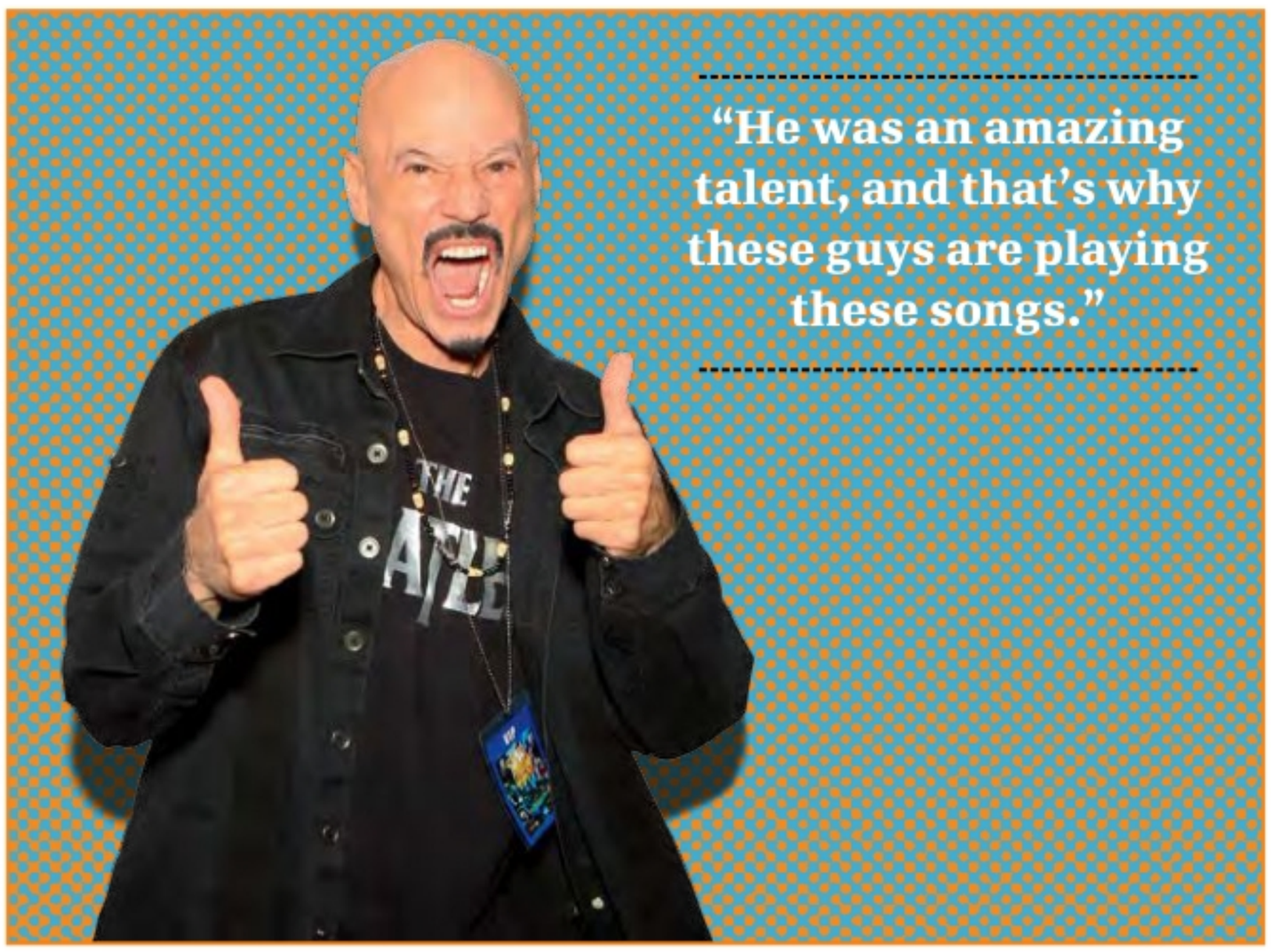
Q: Another great thing about this package is the accompanying DVD, in which you sit down and talk to some of these guys about Randy.

KULICK There are so many great stories. I'm at the Musonia [*School of Music in L.A.*] where Randy taught guitar, and where George Lynch taught guitar after him: "So George, when was the last time you sat in this room?" George says, "30 years ago." I say, "Tell us what happened when you took over for Randy." He says, "All the girls quit because they only signed up for lessons to be around Randy." Who else could tell those stories? *Nobody*. So each guy personalized their experiences with Randy Rhoads. I mean, Dweezil Zappa said to me, "I was a kid and I played a Randy song for my father"—his father, *Frank Zappa*—"and I said to him, 'Listen to this. Can you help me figure it out?' " Frank comes back and tells Dweezil, "I can't play as good as this

guy but these are the basic chord changes." What does that tell you? *Frank fucking Zappa* said he couldn't play as good as Randy. There you go.

Q: What do you hope will be the lasting impact of this project?

KULICK Well, here's something Bernie Torme, who started playing with Ozzy three days after Randy died, told me. He said, "I was still using Randy's gear. His humongous pedal board would go on by itself in the middle of a song, and I'd look to the side of the stage to the road crew to come and help me, and they were standing there crying their eyes out." The point is, it's a crying shame what happened to Randy Rhoads. He was an amazing talent, and that's why these guys are playing these songs. He deserves to have a fitting tribute, and this record is it. It's a lesson to other guitarists, a celebration of what Randy created, and also a chance for the people who love him to honor his memory.



"He was an amazing talent, and that's why these guys are playing these songs."

TOM MORELLO ON CRAZY TRAIN

"Randy Rhoads is my favorite guitar player. It was his poster I had on my wall when I was practicing eight hours a day, and I named my firstborn son, Rhoads, after him. I was slack-jawed when I first heard 'Crazy Train' on the radio in Chicago and I've been playing the song from my mom's basement to stadium show soundchecks my entire musical life. Randy's fire, riffs, compositional ability and jamming power are without peer. He was a musician's musician and despite his limited catalog is quite simply the greatest hard rock guitarist of all time. I tried to honor his memory by pouring my all into my version of 'Crazy Train' and taking it to a place that his mighty influence taught me to go."

ALEXI LAIHO ON MR. CROWLEY

"My management hit me up saying that Bob Kulick was putting together a Randy Rhoads tribute album and had asked me to participate. Even before I was done reading the email, I was already like, hell yeah, finally! Randy is one of my all-time favorite guitar players and biggest influences both playing and sound-wise. Plus, I was already familiar with some of Kulick's work, so it is a huge honor for me to be part of this. Also, not only did I get to cover 'Mr. Crowley,' we got Chuck Billy on vocals, so it's heavy as shit!"

DOUG ALDRICH ON BELIEVER

"I was first exposed to the brilliance of Randy Rhoads in 1981 while I was in high school in Philadelphia. I heard 'I Don't Know' on the radio and was hooked. That spring Ozzy came to Philly and I went and got seats right in front of Randy. After the show I realized that Randy had stolen my soul. He did this to thousands of people and guitarists that saw or heard him. So when my friend Bob Kulick was putting this record together, I asked to be involved. I wanted to pay respect to Randy and his family if I could. I chose the song 'Believer' because that riff was just so dark and badass. Also the song had some cool orchestration sections that were sometimes heavy and others, like the bridge, were very delicate. "

GEORGE LYNCH ON I DON'T KNOW

"Having had some shared history with Randy (our respective bands gigging together back in the late Seventies and my stint replacing him as guitar teacher at his mom's music school), lent personal weight to my contribution to this tribute record. For 'I Don't Know,' I used a Randall Lynch LB 103 head, a 1968 100-watt Marshall Plexi running into a Randall Lynch box cabinet with four 8ohm Lynch back speakers and an old Orange cabinet with vintage British square back Eminence speakers.

"I hope that mine and all the other artists' efforts on this record live up to people's expectations in honoring Randy's well deserved legacy."

KULICK: GABE GINSBERG/FILMMAGIC/GETTY IMAGES; LAIHO: JIMMY HUBBARD; ALDRICH: JOHN HARRELL/ATLASICONS.COM; LYNCH: WILLIAM HAMEL/ATLASICONS.COM

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GARY WOLSTENHOLME/REDFERNS/GETTY IMAGES

JEFF LOOMIS

The longtime Nevermore shredder hails from the Cheese State and recently joined the Swedish melodic death metal crew Arch Enemy, but what *Guitar World* readers really want to know is...

Interview by Brad Angle

Q: HOW CAN I GET YOUR TONE FROM THE *CONQUERING DYSTOPIA* ALBUM? THE LEADS ON THERE SOUND INCREDIBLE.

—ALEX GILGENBACH

Keith Marrow, the other guitar player on *Conquering Dystopia*, and I used the Kemper Profiling rack, which is absolutely stunning. What you're hearing is a "secret" profile we use for the rhythm and the lead tones. [*laughs*] But it's no secret really. It's just a profile of an old Peavey 5150 head, the really cool heads that bands like Carcass and Machine Head were using back in the day.

Q: I know you grew up in Appleton, Wisconsin. I have lived there my whole life as well. How did you break out and get into big bands?

—Alex Jenks

Well, that's a great question. I grew up in Appleton, went to high school there and was in a few local bands. Anyone that's ever been to that part of Wisconsin knows there's not much going on musically. So when I turned 19, I had the opportunity to join the band called Sanctuary. They were out of Seattle, Washington, and I sent them a demo tape and they loved my playing. I literally flew out six or seven days after I graduated high school. I was very lucky and fortunate. I had an opportunity given to me and I took it. I got in the plane and moved out to Seattle and the rest is history.

Q: I've read that you tried out for Megadeth when you were 16, but didn't get the gig. How did you even get the audition at such a young age?

—Benny Padrow

I want to set the record straight on something first. Obviously people know that Chris Broderick and Sean Drover recently left Megadeth. I've been getting all these emails, like, "I heard you joined Megadeth." That's not true. I did *not* join Megadeth. Obviously I'm in Arch Enemy right now. Okay, so back in 1988 or something, I heard from a friend of mine that Megadeth was looking for a new guitar player, and he said he'd pass along my demo tape. So I sent one and got a call from their manager saying, "We really like your guitar playing and want to fly you to L.A. to audition." So there I was: getting on a plane for the very first time in my life, and flying to Los Angeles for chrissake! I get there and the bass player David Ellefson came out and called my name. I got up and he was like, "Whoa. What's this?" They had no idea I was that young. [*laughs*] It was cool because they still let me audition. It was weird because there were cameras, and also Dave Mustaine didn't sing. But I still got through all the songs. Dave came up to me after and said, "We really appreciate you coming out but you're just too young. Stick with it and you'll become a great player." I took his words of advice to heart.

But the story doesn't end there. I went to Chicago two weeks after the audition to see Jason Becker and Marty Friedman play in Cacophony. I had a chance to speak to Marty afterward and I mentioned I just flew to L.A. to audition for Megadeth. He looked at me kind of funny, because he probably didn't believe me. And two weeks later he was in Megadeth! [*laughs*] This is all absolutely fucking true. I don't know if I had anything to do with Marty getting into the band. But I definitely told him about it.

Q: I have your 2013 signature Schecter and all the things that were changed on the 2014 models were what I also had in mind to improve upon an already killer guitar. What made you want to make these changes?

—Jeff Tremblett

I wanted to make those little changes because of all the touring I did with the guitar. It was much too heavy, and it was wrecking my back. So I went with a skinnier neck and body profile. Also if you notice on the JL-7 2014 model, the volume and the toggle switch are in opposite positions. That's because I change pickup positions frequently in my solo playing, and I hated reaching way down to the bottom of my guitar. It's a very simple, affordable metal guitar and it plays so well. I'm very stoked about it.

Q: Congrats on joining Arch Enemy. How'd you get the gig? Did you have to send in an audition tape? ***—Jacob Udin***

Michael Amott, the guitar player

"There I was: getting on a plane for the very first time in my life, and flying to Los Angeles to audition for Megadeth!"

in Arch Enemy, and I go back quite a few years. We used to tour together when I was in Nevermore, and Michael and I have stayed friends. So I was doing a guitar clinic with Keith Marrow in China, and I got a random email from Michael asking if I would be interested in joining the band. I couldn't believe it! There was no audition tape involved. Basically Michael knew he wanted to work with me, and I agreed to do so. I had about seven or eight days to work out about 12 songs. I learned them very quickly, hopped on a plane and played the first show in France. It's always fun staying home in my studio and writing music, but I love to be out touring and playing in front of a bunch of fans that are into metal.

Q: How did you manage your daily practice routine when you were first starting, specifically balancing theory and technique?

—Sushil Dulal

I was never really a theory guy. A lot of people think that I know all of this theory, structure, chord voicings and scales and stuff. But I'm more of an ear player. My father had this huge record collection of progressive Seventies bands, like Queen, Fleetwood Mac and Electric Light Orchestra. I would randomly pick a record and try to learn it by ear. It wasn't until the mid Eighties that I got into the Shrapnel-type guitarists like Tony MacAlpine, Yngwie Malmsteen, Jason Becker and Marty Friedman. They gave me a push to sit in my room with my guitar for hours every day. Basically I had no social life. [*laughs*] But it wasn't really a practice routine, more just me enjoying playing. Nowadays I focus more on composition and writing. Because who wants to stay in their room and woodshed for 12 hours?!

Q: How did you go about learning your cover of Jason Becker's "Perpetual Burn"? That song is impossible!

—Lorenzo Scaglia

I'd say I learned 80 percent of it from ear, but I also I used tabs and I even contacted people that had also learned some of the pieces too. Even with all three of those things combined, it still took me about three months to learn it. And Jason Becker was only 15 or 16 when he composed the piece! That's how ahead this guy was with his guitar playing. It's incredible. I learned so much. The hardest thing about the song is that there is so much muscle memory involved. It was like this guitar journey. Finally at the 11th hour right before I had to leave for tour, I threw a camera on to see if I could pull it off. And I actually got it on the first pass! My friend Keith Marrow threw it up on his YouTube channel and it's gotten ridiculous hits, like 600,000 or something. I actually got complimented by Jason himself, and his mother, saying that it was a great rendition of the song. Everybody really seemed to love it and that's all that mattered to me. I did it out of respect for Jason because he's one of my favorite guitar players of all time.

Q: DO YOU HAVE PLANS TO RELEASE ANY MORE SOLO MUSIC?

—BILLY TONK

Well, that's a two-part answer for me. People are wondering about Conquering Dystopia, which ended up being very successful for Keith Marrow and I. For being an unsigned band, we were very fortunate to put out a record, and tour with Animals As Leaders. It was awesome. So Conquering Dystopia will be putting out another record. I've also been with Century Media Records for the last 20 records, for my solo stuff and with Nevermore. I have one more Jeff Loomis solo record to do with them, which I'll probably get to within the next year or so.

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(from left) Doug Aldrich, Deen Castronovo and Jack Blades

Revolution Saints March On

DOUG ALDRICH, JACK BLADES AND DEEN CASTRONOVO TEAM UP FOR NEW SUPERGROUP.

By Richard Bienstock

DRUMMER DEEN CASTRONOVO has played with everyone from Ozzy Osbourne to Marty Friedman to Steve Vai, and for the past two decades has been behind the kit for Journey. But in addition to being a highly sought after skinsman, he's also an accomplished vocalist, a fact that is showcased on the self-titled debut record from Revolution Saints, a melodic-rock supergroup that features Castronovo on lead vocals and drums, Night Ranger's Jack Blades on bass and vocals, and former Whitesnake shredder Doug Aldrich on guitar. According to Aldrich, the project initially began as a Castronovo solo record, "but once we got busy it turned into more of a band thing."

Though Aldrich is primarily known for the harder-edged style of playing he mined with Whitesnake and, before that, Dio, he found the pop-oriented tunes on *Revolution Saints* to be a welcome challenge. "This music is more melodic than anything I've ever played on," he says. "I'm used to being more bluesy, but this gave me a chance to dig into my more melodic influences, like Gary Moore, Michael Schenker and Neal Schon," he says.

For Aldrich, the offer to join up with Castronovo and Blades came just as his 12-year stint with Whitesnake was coming to an end. "We had an amazing run together, but I felt it was time to step aside," he says of working with Whitesnake leader David Coverdale. "But what was great is that I've known Deen for years and have always respected him, and now all of a sudden we were able to work together."

Aldrich is keeping plenty busy otherwise: He currently plays guitar in the Las Vegas classic-rock extravaganza Raiding the Rock Vault, as part of a musical troupe that includes Bon Jovi bassist Hugh McDonald, former Heart guitarist Howard Leese and former Rough Cutt singer Paul Shortino. He's also working on a new record with his hard-rock outfit Burning Rain, as well as developing a guitar with Gibson, which he says is currently in the "beta testing stages."

As for Revolution Saints, Aldrich says that with any luck the band will announce some live dates for later in 2015. "We've had some really cool offers, and we'd love to get out there. Jack and Deen are great guys and such talented musicians, and so hopefully it will happen. I'd love to take this music to the people."

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■ What inspired you to start playing the guitar?
When I was growing up, I loved the way that electric guitars looked. Later I started getting into rock and roll and going to concerts, eventually getting my first guitar when I was thirteen. The guitars looked so cool and the guys in the bands always had cool hair and clothes and that was what really drew me in. The aesthetic part was very important to me just as much as the music and the sound.

■ Do you remember your first guitar?
I initially learned to play guitar with an old acoustic that was lying around the house. It was a Stella, a Japanese-made acoustic guitar. But the first real guitar I got that was mine was a Fender Mustang that was bought for me by my mom.

■ Do you remember the first song you learned on the guitar?
I was with some buddies at school and they had some guitars with them and one of them gave me his guitar and taught me how to play the "Smoke on the Water" riff.

■ Do you remember your first time onstage?
It was when I had my first garage band and we were playing at my junior high school dance. We did this show where we had dry ice effects and fire extinguishers that let off smoke. We wanted to put on a show like Alice Cooper or Kiss. After that show, I remember thinking, This is definitely what I want to do. It was so exciting that I couldn't wait to play another show.

■ Ever had an embarrassing onstage moment?
When I first joined Kiss, we did this gig in Japan at the Budokan and I had my platform shoes on and tried a maneuver onstage but tripped and fell flat on my face. I was so embarrassed. But a lot of those kids thought it was just part of the show because I jumped up and acted like I was cool and it was no problem.

■ What is your favorite piece of gear?
My Epiphone Tommy Thayer "Spaceman" Les Paul Standard. It's a fabulous guitar, well made and great sounding with all the same features and components that I use on my Gibsons.

■ Do you have any advice for young players?
If you feel some passion in your heart and you want to follow that passion, you need to keep doing it regardless of what other people say. In a lot of cases, people are mainly discouraging, but you need to ignore that and keep at it. You'll be surprised at what can come to you in your life.

— BY JOE MATERA

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(from left) Paul Figueroa, Chris Bishop (seated), Brandon Yeagley (jumping) and Jake Figueroa

Crobot Keep It Natural

THE PENNSYLVANIA ROCKERS CHANNEL THEIR INNER SKYNYRD ON SECOND FULL-LENGTH.

By Dan Epstein

"WHEN I WAS a kid, my dad and his cousins would all sit around, drink beer and play guitar," remembers Crobot guitarist Chris Bishop. "They knew like every Lynyrd Skynyrd song in the world. I slowly learned how to play 'Gimme Three Steps' and all those tunes, and I started sitting in with them when I was eight years old."

Something Supernatural, Crobot's second full-length, might sound closer to Soundgarden than Skynyrd, but there's a bell-bottomed swagger to ferocious tracks like "Skull of Geronimo," "Chupacabra" and "Fly on the Wall" that Ronnie Van Zant would surely approve of. Produced by Machine (Lamb of God, Clutch), the album derives as much of its power from the Pottsville, Pennsylvania-based band's innate sense of swing and dynamics as it does from Bishop's bluesy riffs.

"We've got a real natural groove when we play together, and Machine didn't want to lose that," says Bishop. "It almost sounds like we recorded it live!"

Indeed, Bishop proudly states that every note on the album can be reproduced live, including the psychedelic oscillation effects that he coaxes out of a damaged Vox Joe Satriani Time Machine pedal. "The tap broke on it," he explains. "After that, I just sort of learned to manipulate the knobs with my foot while playing. It's really cool, because I can get all these badass sounds out of it, or just use it to build tension between parts—but it's one of those things I just stumbled into by being broke!"

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PLAYLIST

STEVE BROOKS OF TORCHE

1

"Eruption"

Van Halen

"The first time I heard this my father and I were fishing on a lake in Central Florida. Not too far away, a few dudes were leaning against a Camaro blasting 'Eruption.' It was like heavy metal parking lake! Hearing Eddie Van Halen made me want to pick up the guitar."

2

"1000 Eyes"

Loudness

"I was obsessed with Loudness' ***Thunder in the East*** when I was 11. Akira Takasaki is still one of the greatest metal shredders ever. The end of the '1000 Eyes' solo was played over and over on cassette until my tape player finally ate it."

3

"Boris"

Melvins

"After I saw the Melvins headline a show in front of 15 people in Miami, I immediately wanted to form a band. Eventually I found a couple of guys and we formed Floor. The Melvins continue to inspire me and are one of the most influential American bands ever."

4

"Sealed in Skin"

Swans

"The most powerful band in the world. The violent repetition, sadness, anger and machine-like chimes of noise and melodies of the Swans have heavily influenced my own style. They inspired many of our songs to use guitars as a form of percussion."

5

"U.S.S.A"

Butthole Surfers

"I wasn't the first to tune to nothing, although I think I tune even lower! This record was groundbreaking. I made a career out of what the Butthole Surfers did in this one short song."

CHRIS TAIT

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Industry Arts

MUSICIANS INSTITUTE'S GUITAR CRAFT PROGRAM TEACHES STUDENTS HOW TO BUILD GUITARS AND GET A JOB AT A MUSICAL INSTRUMENT COMPANY.

By Chris Gill

MUSICIANS INSTITUTE IN Hollywood, California, is very well known for its performance programs, which have a long history dating back to 1977 when the Guitar Institute of Technology (GIT) first opened its doors. However, over the last 15 years Musicians Institute has also become a destination for students who prefer to learn how to build guitars instead of just play them. Their Guitar Craft program offers comprehensive instruction in the technology and techniques of constructing electric and acoustic guitars as well as unique perspectives of the modern musical instrument industry.

"Mr. Hisatake Shibuya, who owns the Musicians Institute, always had an interest in guitar building," says Guitar Craft Program Chair Paul Roberts. "He also owns ESP and Schecter, so he thought it would be a good idea to offer classes that taught students how to build instruments. Although MI, ESP and Schecter are separate entities, thanks to our connections we have instruments available for students to work on."

The curriculum consists of a six-month certificate program that emphasizes electric guitar building techniques and technology. Students who want to specialize in acoustic guitar making can take an additional three months of courses for the advanced certificate program. Students can also combine Guitar Craft studies with MI's guitar performance or music business programs to earn an Associate Arts degree.

"We offer six different classes that cover everything from fretwork and setup to electronics and finishing," says Roberts. "Over the entire course students will design and build their own instruments. We cover all the different aspects involved in designing, building, repairing and setting up a guitar."

The faculty consists of experienced music industry pros, including Lance Alonzo, Rafael Barajas, Isaac Jang, Dave Maddux and Jaime Sandoval. "Most luthier schools are geared toward individual builders who make their own guitars," Roberts explains. "Our graduates have done that, but many have also gone on to work for companies like FMIC, ESP, Schecter, G&L, Rickenbacker, PRS, Ibanez, Suhr, Gibson and many other companies. Students get a really good foundation of useful skills that allows them to go out and make a living in the musical instrument industry."

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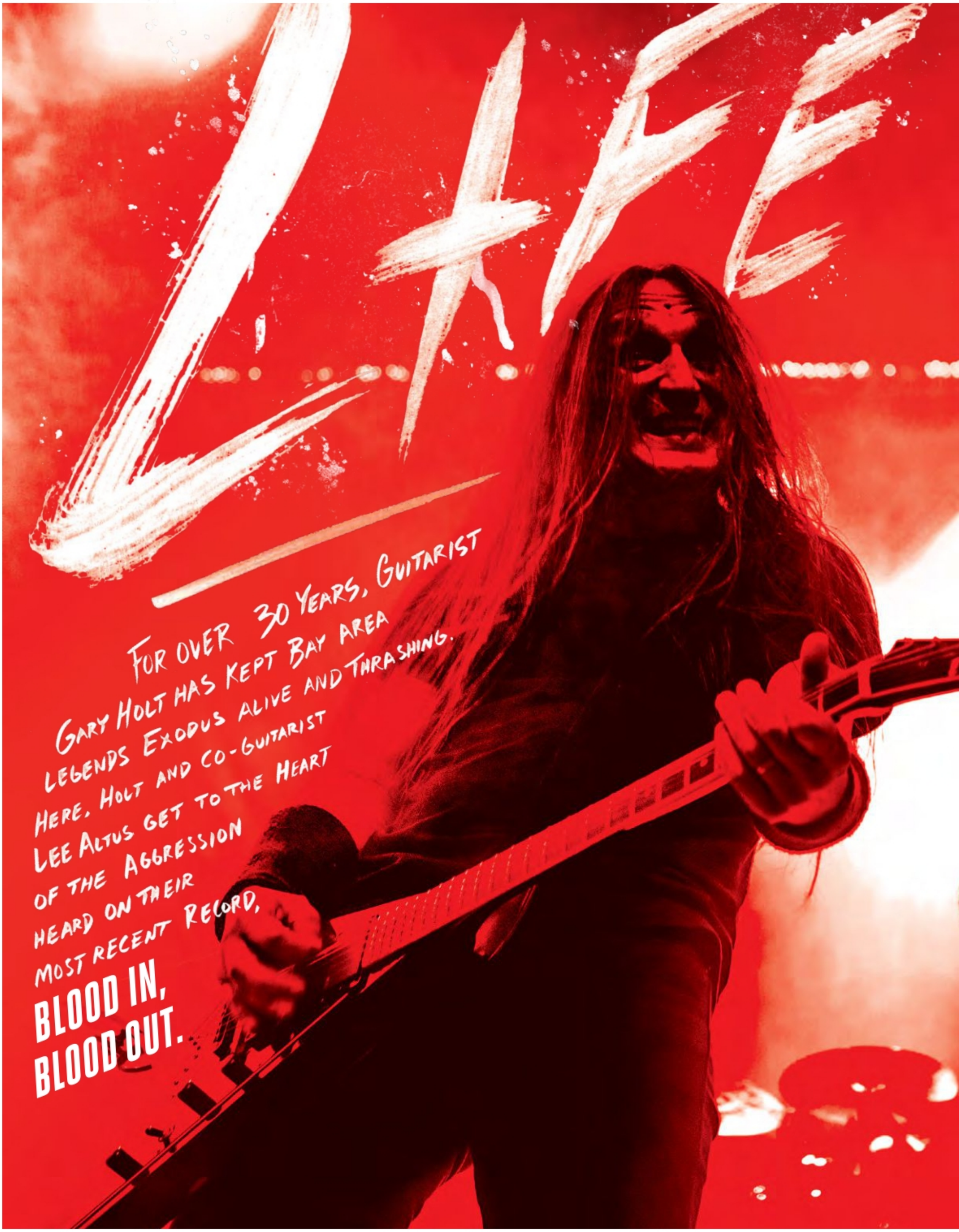
For over 30 years, Guitarist
Gary Holt has kept Bay Area
legends Exodus alive and thrashing.
Here, Holt and co-Guitarist
Lee Altus get to the heart
of the Aggression
heard on their
most recent record,
BLOOD IN,
BLOOD OUT.

3 Inch

BY
BRAD ANGLE

PHOTOGRAPHY BY
JIMMY HUBBARD

+
43

GUITAR WORLD
APRIL
2015

THE SCENE

TONIGHT BACKSTAGE AT THE FOX THEATER IN Oakland, California, is like a classic thrash high-school reunion. The players and crews for this evening's lineup—which includes Slayer, Exodus and Suicidal Tendencies—are hanging and joking around with local metal luminaries, including Testament vocalist Chuck Billy and Death Angel's Rob Cavestany, Mark Osegueda and Ted Aguilar. Naturally, everyone's a bit older and grayer since they all came of age in the early Eighties. But none of that matters to the musicians, or to the theater's packed crowd, which ranges from gnarly old-schoolers and Oakland bikers to fresh-faced teens in *Bonded By Blood* T-shirts and flipped-bill Suicidal baseball caps screaming "Slaaayer!" They're all here for a night of ripping thrash metal, and that's exactly what Exodus guitarist Gary Holt and his old friends are about to unleash.

(above) Lee Altus (left) and Gary Holt onstage at the Fox Theater in Oakland, California; (right) Exodus soundcheck

"It's almost 30 years to the day that Slayer, Exodus and Suicidal Tendencies all played together at Aquatic Park's Day in the Dirt [*festival*] down the road in Berkeley," says Holt. "Now for the first time we're all playing together again. So it's definitely pretty killer."

For his part, Holt, now 50, is working harder and playing better than ever. And in some ways, the guitarist has entered a renaissance period of his career. His longtime band Exodus has just reunited with on-again-off-again singer Steve "Zetro" Souza and released their most aggressive album in years, *Blood In, Blood Out*. And as many readers will know, since Slayer guitarist Jeff Hanneman was sidelined by medical complications from a spider bite in 2011, and tragically passed two years later, Holt has been touring the world playing second guitar in that band alongside Kerry King. For tonight's kickoff show, as well as the rest of the 19 dates on this month-long fall trek around the States, Holt will be pulling double-duty: opening the night with Exodus, recuperating during Suicidal's set and finishing off the evening with two hours of Slaytanic thrash. Despite the great physical toll required to complete this daunting task, Holt is unfazed.

"I'm fine!" says Holt with a laugh. "Except I do have a pretty serious hip malady, so being on my feet fucking sucks. I eat more painkillers than I should, sometimes 2,400 milligrams of ibuprofen a day, which is really horrible for your liver. My doctor told me to start chasing them down with some Zantac, too, because it'll help protect my stomach from ulcers."

By his side for the Exodus portion of the tour's proceedings is founding Heathen guitarist Lee Altus, who has been with the band since the departure of Rick Hunolt in 2005. Not only does Altus help shoulder the guitar-playing weight on tour, but he's also been an integral part in the creation of Exodus' last four albums, including their tenth and latest effort, *Blood In, Blood Out*.

"When I joined I just wanted to help out," says Altus. "Gary has been carrying this band pretty much since the beginning. He was always the main songwriter. A lot of people assume Gary's like Dave Mustaine, where it's like, 'I write this and it's all mine.' But Gary's like, 'I just need help writing!' But he's still full of riffs. I actually call him the diarrhea of riffs. [*laughs*] And that's one diarrhea that I never want to stop!"

Blood In, Blood Out is Exodus' first release of new material since their pair of concept albums, *The Atrocity Exhibition...Exhibit A* (2007) and *Exhibit B: The Human Condition* (2010). Where those two albums featured long songs and progressive workouts, on the new disc Holt and his

(clockwise from lower left) Exodus load-in, the band with fans at the VIP meet-and-greet, Oakland's Fox Theater, Holt's Exodus rig, and Holt's ESP LTD Deluxe

band, which also includes founding drummer Tom Hunting and bassist Jack Gibson, return to the fist-to-the-face thrash attack of their early career. As to what inspired the record's aggro, old-school vibe, Holt credits revisiting the British hardcore punk influences of his youth, as well as the influx of energy brought by the return of Zetro.

"We're all tired and bitter and want to do nothing, while he's out kissing babies and shaking hands," Holt says with a laugh. "And that's great. Zetro sounds awesome, the fans love him and his energy is contagious."

Blood In, Blood Out also features a guest solo on "Salt the Wound" by Holt's old buddy, founding Exodus guitarist Kirk Hammett. Hammett left to join Metallica in 1983 before the release of Exodus' 1985 debut, *Bonded By Blood*, making this the first time he's ever appeared on a studio release.

"He was more excited than anyone," says Holt. "I think he's got a serious jones to get back in the studio, because Metallica works at a snail's pace nowadays. So he was super excited to go lay down a solo for a band he founded, with the guys he was best friends with at 17 years old."

Gary, you've been extra busy the last few years playing both in Slayer and Exodus. When did you find time to start writing for *Blood In, Blood Out*?

HOLT Well, "Wrapped in the Arms of Rage" was actually tracked for the last album, but I'd never finished the lyrics. We've gotten in the habit lately of having some really good songs in the can. Not like bonus toss-away stuff, but killer stuff that we think is really great but not quite completed yet. So we had that one, but most of the writing started after the Christmas holidays in early January 2014.

ALTUS After each album we just pile up the riffs. We write separately and do our own thing. Then when it's time we get together and sort it all out. I also have a ton of riffs for Heathen, and sometimes Gary is like, "Oh we *gotta* use that for Exodus." And I'm like, "Ah, I don't know man." [*laughs*]

Your previous two *Atrocity Exhibition* albums followed an overarching theme. Was it nice to not have to stay within those conceptual parameters this time? Did you feel freer?

HOLT I wouldn't say I felt freer, because I always feel free when I'm writing an album. That's why those albums, which I love to death, came out as these big progressive thrash things. It's because I just didn't care! If the song isn't done at nine minutes, I'm gonna make it 11 minutes. If the shortest

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UNIVERSAL AUDIO

(above) Tom Hunting, Lee Altus, Steve "Zetro" Souza, Gary Holt and Jack Gibson before Exodus take the stage

> I EAT MORE PAINKILLERS THAN I SHOULD, SOMETIMES 2,400 MILLIGRAMS OF IBUPROFEN A DAY. —GARY HOLT

song on the album is seven minutes, so be it. It's all super organic.

***Blood In, Blood Out* has a vicious old-school energy to it. Have you been feeling particularly aggro these days?**

ALTUS Every album you get angrier and angrier, because we're like, "Why are these other bands selling so many records! Who *are* these kids?" [*laughs*]

HOLT Everyone says the new album is super old school, but the average song length is still probably six-and-a-half minutes. But I will say the last few years I've revisited my British hardcore punk roots, listening to stuff like Discharge, GBH, U.K. Subs and the Varukers. I *love* that shit. That's also the same stuff I was listening to during the *Bonded By Blood* era, and I think that influence might have crept back in there.

The announcement that Zetro was replacing singer Rob Dukes right before the recording of *Blood In, Blood Out* came as a surprise to a lot of fans. But the circumstances surrounding Rob's departure were left a bit vague. Are you able to clarify those now?

HOLT It's one of those things we never saw coming. We loved Rob. We *love* Rob, and I think he's an amazing singer. But during the course of the album it became a difficult relationship. There were other issues that have lurked privately for a long time. But we don't make our shit public. And that's one of the reasons why the speculation runs rampant. I just don't feel any obligation to spill the problems we've had in the past few years. Basically it no longer became a viable working relationship.

ALTUS We don't want to air the dirty laundry. It just didn't work anymore. Everyone's got an opinion about what it was, but the best way I can describe it is like a marriage. When you get divorced people are always shocked, like, "Oh, how did that happen?" But if anybody has gone through that they know it's not like they woke up that morning and they didn't get along. It's been building and building. We felt like he wasn't into it anymore. But he says that wasn't true and we had the wrong impression.

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(top) Holt (second from left) sound-checking with Slayer; (middle) Holt's Slayer live gear; (bottom) Holt onstage with Slayer

Lee, *Blood In, Blood Out* was the first record you worked on with Zetro. How was that experience different than working with Rob?

ALTUS It was great. But we're still in the honeymoon stage, so you can't really judge it totally. Of course Zet's been waiting for this, and when he came in he was so excited, which was nice. But let's face it: this is Zet's last chance. What's he gonna do, say, "Let's get back together when we're 60 or 70?" This is it for him. He can't just come in and leave like he did after *Force of Habit* [*in 1992*] or again after *Tempo* [of the Damned *in 2004*]. We're probably living this one out for however long we've got left.

Gary, given your history with Zetro and the tensions surrounding his last departure, was it a difficult choice to invite him back? [In 2004 *Holt published an impassioned letter condemning Souza for reportedly backing out of a gig in Mexico City 24 hours before the band was scheduled to play.*]

HOLT People talk about the old bad blood, but the past is the past and we've all put it behind us. Steve and I have been on speaking terms for a long time. It wasn't like, "Oh, they hated each other yesterday but now he's back in the band." He's 1,000 percent committed and he displayed that commitment immediately. We gave him a song to audition. He had the audio file for seven hours and the lyrics for two, but he *still* sounded like he'd been doing it for six months. He was hungry and nailed it. His timing was impeccable, and he's so enthusiastic.

ALTUS Zet's enthusiasm inspired everyone. Actually, we actually had to tell him to tone

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(above) Holt (left), Tom Araya and Kerry King during Slayer's live set; (right) Holt and King

it down a little! [*laughs*]

HOLT We got in an hour-long van ride with him for the first shows and he's like, "Blah blah blah blah blah." [*laughs*] I said, "You know what I like to do during these long van rides? I like to stare out the window, watch the German countryside go by and not say a fucking word." [*laughs*] We're on three, if not fully asleep, but he's on 10 the whole time.

Gary, your lyrics on tracks like "Numb" and "Collateral Damage" deal with some current socio-economic topics, like the media's desensitizing effects and economic disparity. Have you found yourself in a more political mindset lately?

HOLT I try not too, but sometimes it happens. "Collateral Damage" is one such example. But I try not to be a soapbox preacher. I've been accused of being a fucking leftist liberal for writing something like "Scar Spangled Banner" and also a right-wing racist for a song like "Culling the Herd" [*both from* Tempo of the Damned]. "Culling the Herd" is actually about getting rid of stupid people, but people looked at it like some fucking ode to eugenics. So I've been called everything from a bleeding heart liberal to a fucking leader in waiting for the Aryan nation. It's like, Fuck, which is it? [*laughs*] But whatever I feel like writing about I'll write about. People sometimes ask me to explain what a song is about. I *hate* doing that. I'd rather let people decide what they think it's about, even if [*they think*] it's about eugenics or fuck America. I'm actually a flag-waving American! But I'm also a weird combination of all sorts of beliefs. I'm a liberal right-winger, like a boxing combo of left *and* right, depending on what the subject is.

Can you give an example?

HOLT When it comes to crime and punishment I'm *super* right wing. The criminal [*justice*] system just drags shit out too long, and I fully believe an eye for an eye. When there's no question about guilt they should end it right there with a hangman's noose. When you *know* there's no question about guilt. But obviously there's tons of fucking people sentenced for crimes they didn't commit. Hence, the left-wing Gary who wants those people freed and compensated for being railroaded by states that love to ignore evidence that might make them look like they convicted the wrong guy.

You mentioned that you drew some musical inspiration from the British hardcore punk of your youth. What outlets do you follow for the political issues?

HOLT I used to watch a lot of news, but then I had to ignore it for a long time because it pissed me off too much. But I read a lot. Like, "Numb" was inspired by an article about a member of ISIS from Australia that had a video of his seven-year-old son beheading someone. I realized that I didn't find it the slightest bit shocking. If you went back 30 years and read a report of that happening, you'd be fucking shocked! But it didn't faze me at all because I'm just too used to it. Now it's like, "Look another fucking bath salt

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> "My rose bushes were awesome and wisteria was blooming everywhere."
>
> —GARY HOLT

story!" Oh, I'm also the resident expert in Slayer on crazy drug stories. [*laughs*] They're all like, "Where did you read this shit?" I'm like, "Huffington Post, motherfucker!" [*laughs*] Bath salts and krokodil, I know all about that fucking shit.

Wait, is krokodil that morphine-type drug from Russia that rots your skin after you inject it?

HOLT Yeah, it started over there but it's made its way to America. It rots you down the bone, literally to the exposed bone. The average life expectancy for a krokodil user is two years. I just love reading all those bath salt stories, too. Like, "Guy found in woman's lingerie banging a dead goat while high on bath salts." [*laughs*] It's killer shit! But it doesn't even faze me. Other than the dead goat, which sucks, because I love animals more than most people. We were on tour one time and as a joke Kerry gave me a thing of bath salts that were in the hotel bathroom. Because I'm always telling him, "Hey did you hear this latest bath salts story?" I kept that little thing of blue bath salts that Kerry gave me. I have it in my curio case at my house, where I have [*former Exodus singer*] Paul Baloff's ashes and the furnace door of the serial killer Metod Trobec. He burned five women's bodies behind that furnace door.

Woah. Let's step away from the darkness a bit. [*laughs*] Getting back to the record, *Blood In, Blood Out* also features a guest solo by Kirk Hammett on "Salt the Wound." Despite founding the band, this was actually the first time he'd ever appeared on a studio release by Exodus. Why was now the right time?

HOLT Yeah, he played on the first 1982 demo and that was it. Over the last four years I've played so many shows with Slayer alongside Metallica. Kirk and I would go out to dinner and have some drinks, and we'd just revert back to two kids from the ghetto. All of his friends would be pissing their pants at our tales about the 17-year-old versions of ourselves. One thing led to another and it's like, "You should do a solo on the next Exodus record." And he's like "Fuck yeah, I'm in!" So when we got to the point of recording, we brought him in and he ripped a bunch of takes and picked the best one. It was killer.

Kirk's a big surfer, too. You ever go out with him?

HOLT Nah, I don't surf. I don't even like the water. There's big-ass sharks out there!

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HOLT I garden. [*laughs*] My yard looks like shit now because I've been gone all summer. Last year you could have putted off of it. I was so proud. [*laughs*] My rose bushes were awesome and wisteria was blooming everywhere. It's not even so much about gardening. I just like to spend my summers in my back yard. The yard's beautiful and I live in the hills and wild turkeys are running around. I just like to stand out there, drink beer, water the lawn, fire up the grill and go inside when the sun goes down. That is if I don't light up the fire pit.

Blood In, Blood Out's opening track, "Black 13," features hip-hop producer Dan the Automator. How did that collaboration come about?

HOLT I've known Dan [*Nakamura*] since the Nineties. I've watched him blow up and become super successful. Toni Isabella managed Exodus through the Eighties and Nineties, and she's also been managing Dan for 20 years. She's hit me up over the years saying, "Dan needs some guitar on something." But I was always on tour and I couldn't do it. But we played a festival with [*Dan the Automator's band*] Deltron 3030 when I was out with Slayer. Dan and I were hanging out and talking about how I thought it would be perfect to have some hip-hop, industrial thing to open the record. So [*engineer*] Andy Sneap sent him over the stems and he did it in a day and a half. It's just perfect.

Are you into hip-hop?

HOLT Dan actually produced my never-before-heard rap project! [*laughs*] It was me and Andy Andersen [*formerly*] of Attitude Adjustment. We had a flexi-disc single in the [*Bay Area hip-hop*] magazine, *Bomb* [*in 1992*]. I still have it at home. We were called Behemoth, before Behemoth, the world's greatest death metal band. We were the *original* Behemoth. [*laughs*] It was hella funny.

You're playing both Exodus and Slayer sets tonight. Does your gear setup change with each band?

HOLT My rack for Exodus is actually built by Kerry's tech, Anders [*Aho*]. It's all based on the Engl Savage 120. There's a pair of them in there with the [*Voodoo Lab*] GCX Ground Controller and switching system. There's an assortment of pedals in there, too, HomeBrew Electronics, Dunlop rack wah, TC Electronic G-Major [*effect processor*] and two wireless units: Line 6 and a Samson.

You're playing the ESP LTDs for the Exodus set, right?

HOLT For both actually. I was trying out some different guitars, some awesome high-end ones but the pickup switches were in an impossible place for me to get to fast, because I use the neck pickup a lot. So I said what do you have in a Les Paul body style with a bar and the switch up top? The only ones they had were the LTDs. They're inexpensive, play awesome and sound killer. I've got EMG 81 and 85 pickups in them. Actually later today the EMG guys are bringing out the red versions of them, like the ones that used to be in my Schecter [*Gary Holt V-1*] signature. We're tuning those to D standard, all down a step for Exodus. And Slayer is E flat, except for "Disciple" where we tune standard down to D, so it's C♯ I think.

Are you running Marshalls with Slayer?

HOLT Yeah, Slayer's a Marshall band. I'm using the new DSL Series, which is an amazing, inexpensive head. Aside from the mountain of other shit in there, the tone is nothing but a Maxon Overdrive with mid-boost. I'm kicking the front of the amp a little bit, with the drive off and the level cranked to get a little preamp action. {*continued on page 158*}

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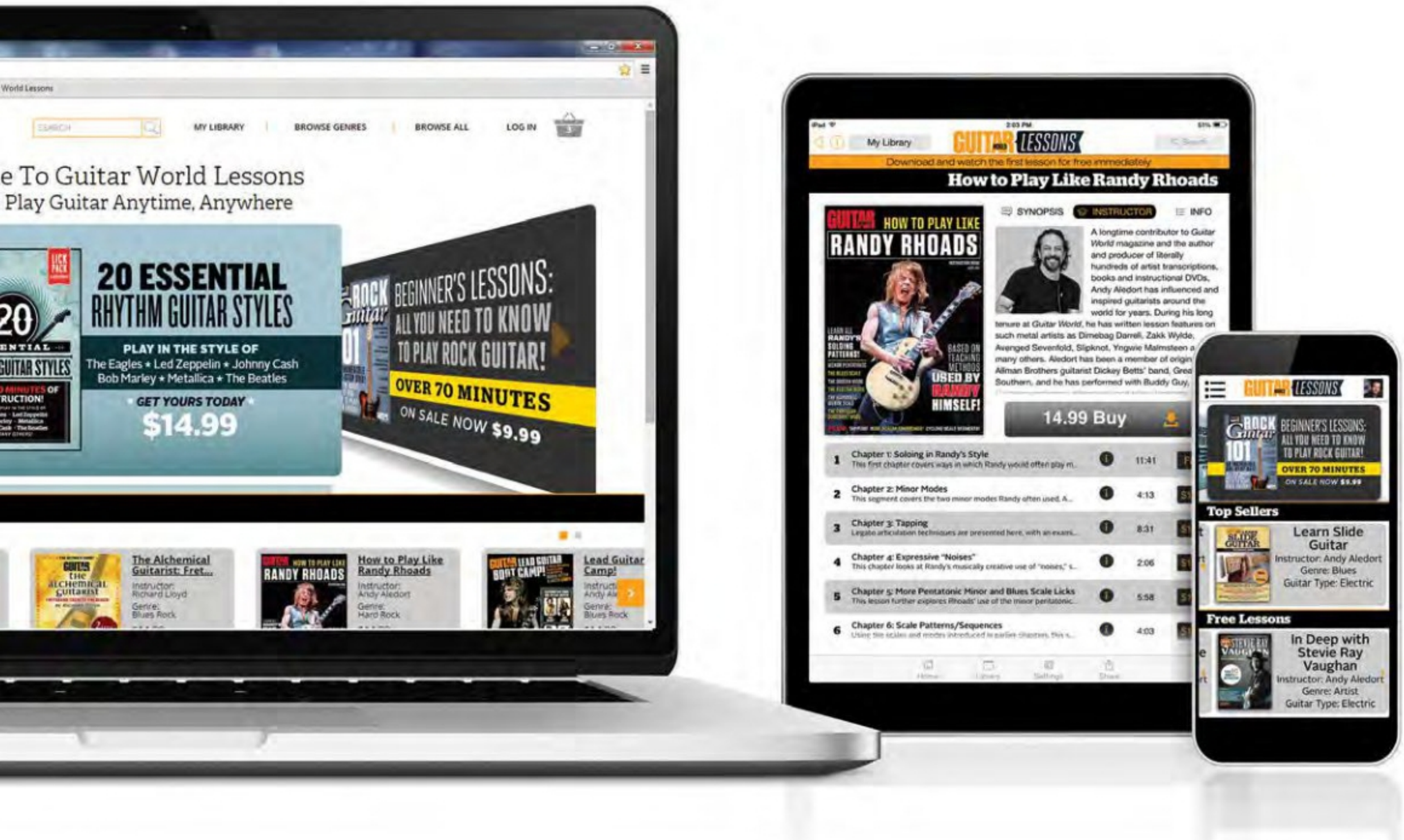

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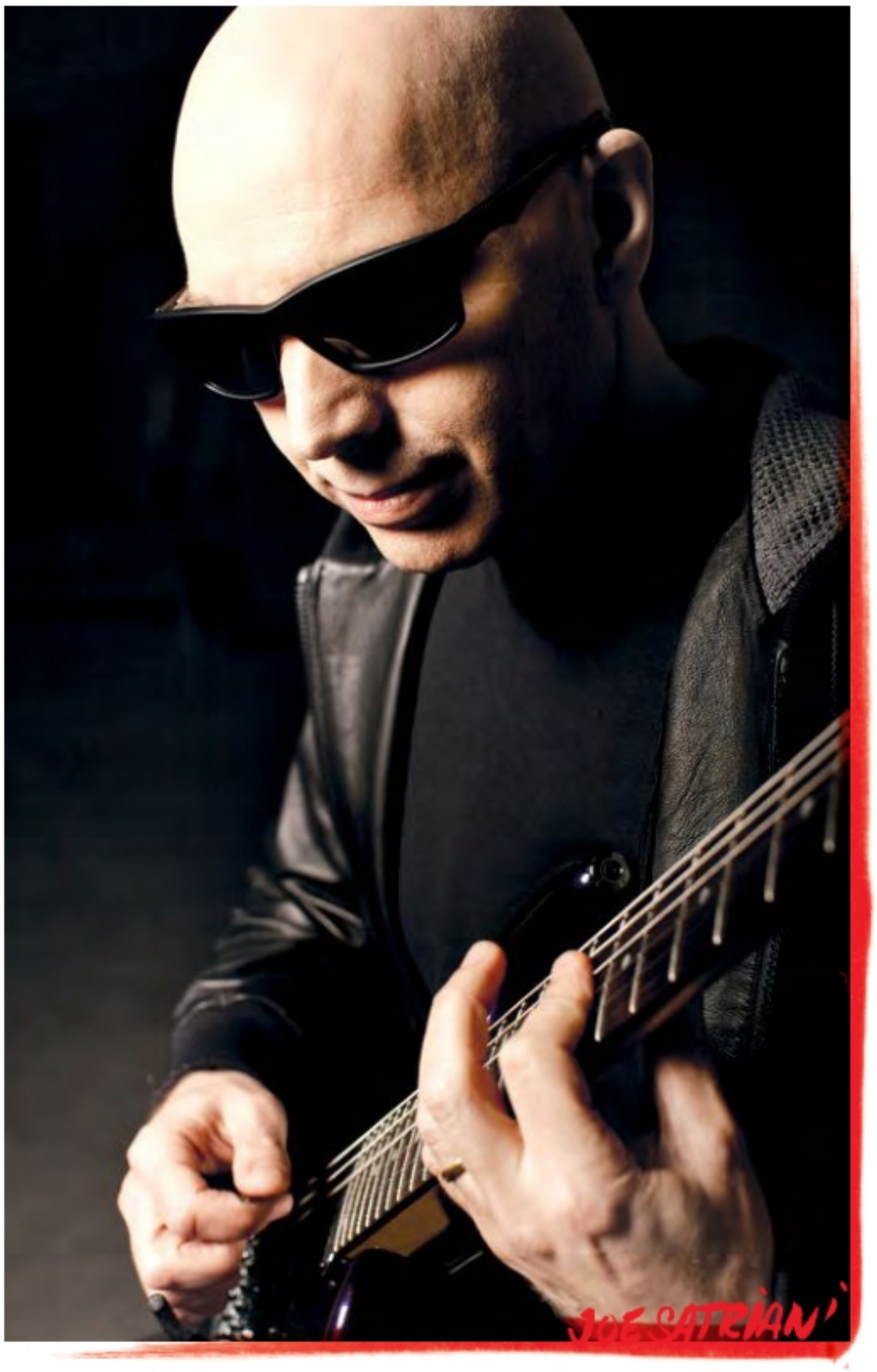
BY ALAN DI PERNA
PHOTOS BY JUSTIN BORUCKI

SEATED ACROSS FROM ONE another in a cavernous, chilly San Francisco photo studio, Tosin and Guthrie Govan are deep in conversation, dissecting and debating the relative merits of various guitar neck tone woods. They're both clearly attuned to the same profound level of guitar geekery—fretboard brothers. But it's hard to imagine two human beings more different in appearance.



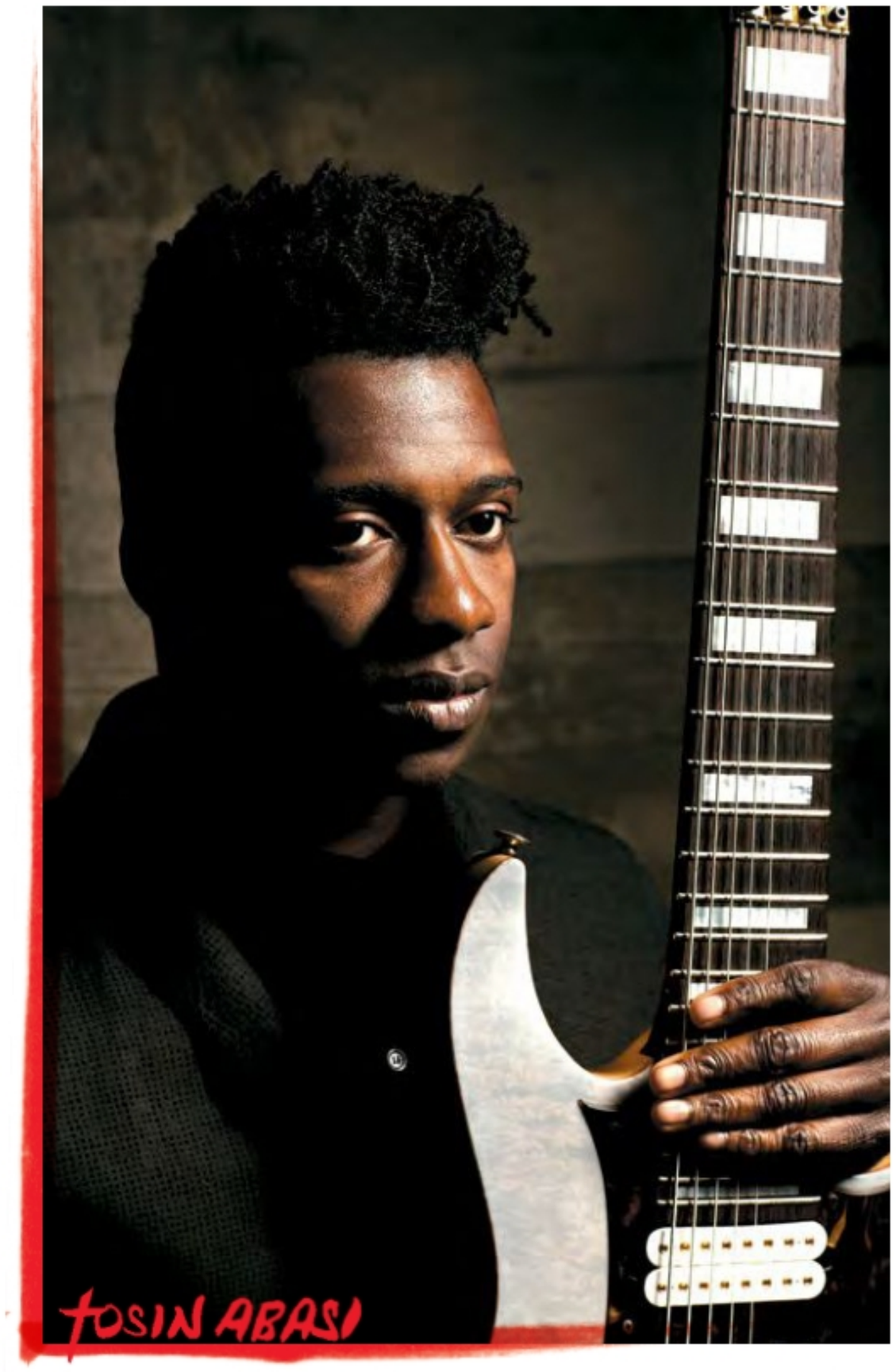
Abasi is impeccably and stylishly dressed in head-to-toe black, including a well-cut jacket that's the handiwork of his sibling, the fashion designer Abdul Abasi. His hair is styled with razor-sharp precision in a kind of asymmetrical, post-modern pompadour. Tosin's professorial, tortoise rim eyeglasses lay primly on the table before him. His body language is angular and precise. He's been pumping some iron of late...as if the dazzling virtuosity and abstract intensity of his eight-string guitar work with Animals as Leaders weren't enough of an athletic accomplishment.

Thin, wiry and slumped in a leather chair across from Abasi, Guthrie Govan is sporting a rumpled Pac-Man T-shirt that looks as if he's slept in it. He's just off the plane from London, but looks as if he might just as well have tumbled out of a time machine, transported from some grotty, early-Seventies Jethro Tull lineup into the 21st Century technopolis that is San Francisco. But the quietly understated wit and careful creativity with which he chooses his words belie his bedraggled appearance. The same strange mixture of offhand nonchalance, well-crafted mastery, retro rock references and fast-forward futurism distinguishes Govan's exemplary guitar work with the Aristocrats, not to mention his solo discs and sideman work with Steven Wilson, Asia and others.

Mahogany versus wenge has become the conversation's focal point when Joe Satriani enters the room. Like Abasi, he's all in black, albeit in a more casual way—the timeless rock and roll uniform of T-shirt, jeans and leather jacket. Satch pulls a black watch cap off his clean shaven cranium and takes a seat alongside his fellow guitar titans. His quiet humility and air of mature reserve contrast benignly with the youthful exuberance of his cohorts.

Tosin Abasi and Guthrie Govan are both very much the children of Joe Satriani. Wildly disparate as they are in their musical and personal styles, Animals as Leaders and the Aristocrats could never have come into existence, let alone find a dedicated and enthusiastic audience, had Satriani not blazed a bold new trail in rock guitar playing in the Eighties—raising the bar for fretboard technique and making the world safe for shred.

And now Satriani, Abasi and Govan are joining forces with fellow guitarist Mike Keneally (Frank Zappa, Steve Vai, Joe Satriani, Henry Kaiser) and Dreamcatcher Events to present the second annual G4 Experience, a four-day, immersive guitar camp held in the idyllic environs of the Cambria Pines Lodge in California, June 28 to July 2. Satch, Tosin, Guthrie and Mike will be joined by Govan's fellow Aristocrats who also serve, conveniently enough, as Satriani's current rhythm section. And, along with performances by Animals as Leaders, auxiliary instructors include bassist Stu Hamm and *Guitar World*'s own Andy



Aledort as well as other special guests. The four-day musical retreat will include both concert performances and ad hoc jams as well as up-close and personal instruction from the four guitar stars and their guests.

The camp concept is very much Satriani's brainchild, an offshoot of his much beloved G3 and G4 road tours.

"I thought it would be nice if there were some way to get away from the folding chair and PowerPoint presentation vibe behind most clinics," Satriani says. "Rather than just playing and teaching licks, I wanted to do something that mirrors my experience with the G3 tours. That's where I see more rapt attention and people getting involved passionately, as concertgoers tend to do. I don't really see that at clinics. So I was looking for a way to get the juicy fun of a live performance into a clinic situation. And that's basically what I put to the Dreamcatcher Events guys who came to me with this idea of doing some kind of clinic over a period of days."

Mike Keneally, who participated in the first G4 camp last year, offered his hearty endorsement of the concept via email: "The first G4 camp was a revelation for me in my own approach to instruction. So I was very glad to be asked to be part of it again and have an opportunity to keep developing that approach. I look forward to the time I'm going to spend with Joe, Tosin and Guthrie this year, talking and playing together. Obviously they're both astonishing players—among the best the world has ever coughed up. The camp will offer a buffet of musical choices that campers can choose from at will, so there will be something for players at every level. Also the physical setting is freaking gorgeous and conducive to a peaceful and welcoming frame of mind."

Meanwhile, back in San Francisco, the topic of tone woods has been shelved for a while as Satriani, Abasi and Govan settle down to give *Guitar World* the inside story on the ultimate guitar camp experience.

The first question is for Guthrie and Tosin. What was your initial reaction like when you were approached to take part in this instructional camp?

GUTHRIE GOVAN The logical thing to do when approached by Joe Satriani and asked to do something like this is to say yes. In no way was it a difficult decision. Based on my experience with guitar camps, it always turns out to be an extension of the personality of the guy who dreamed it up in the first place. So I'm really looking forward to this one. It looks like it's going to be a real musical experience, as opposed to a parade of circus tricks.

JOE SATRIANI Although we're not beneath that! [*laugher*] That's kind of what we do in a way. Let me just say there's nothing wrong with that. I've often said in clinics that everything is equal. All scales are equal. All chords are equal. It's really all the same. It's just a question of when and how to use them.

TOSIN ABASI I've done clinics myself. My band did something similar to this—a

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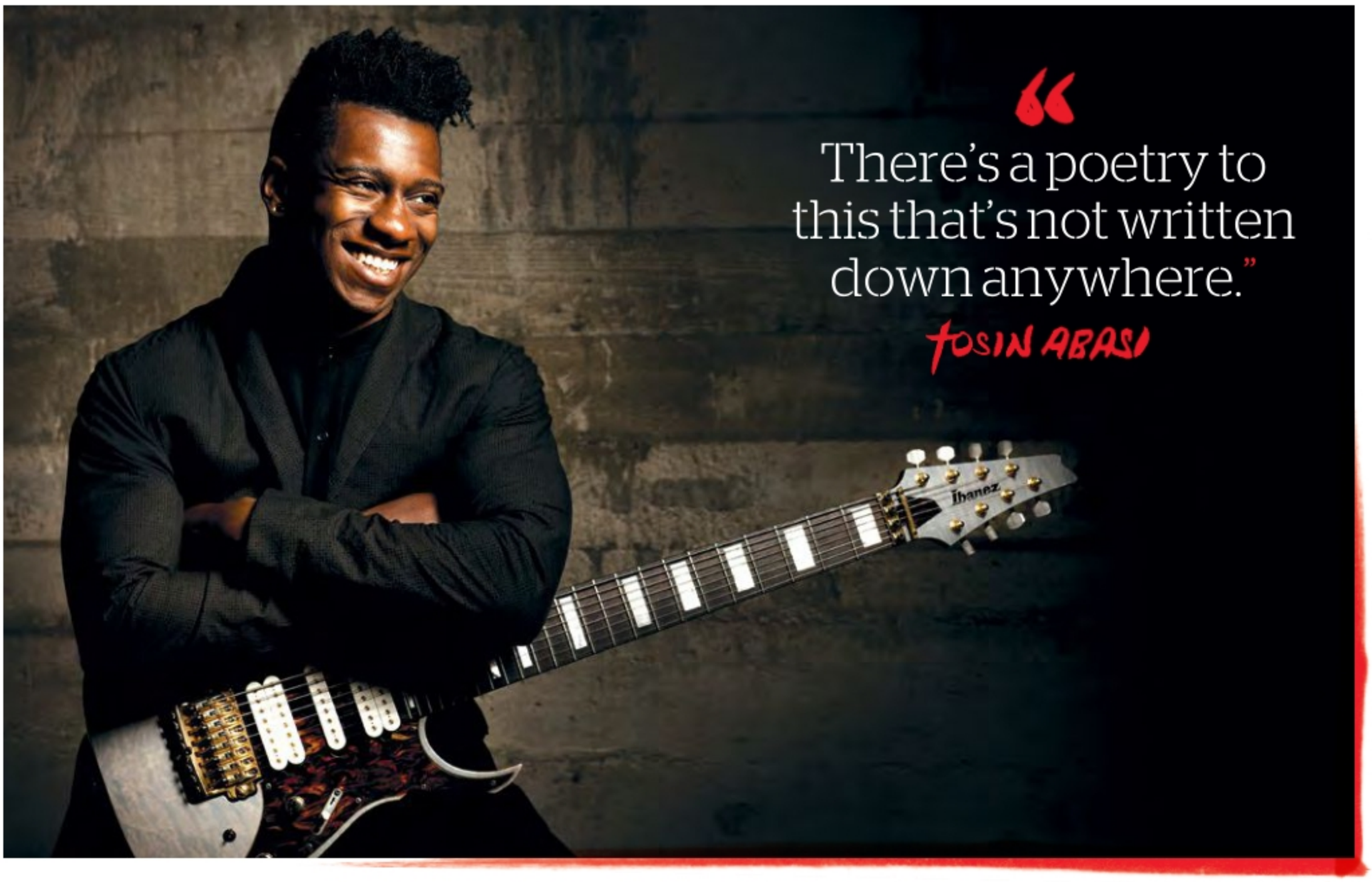

camp setting where we had multiple days with the students. And while the instruction sessions are really cool, what can be even cooler is what happens outside the formal clinics: Students getting together with other students and sharing the ideas they just learned. There’s this really cool “behind the scenes” element. Bands form. Musical relationships are formed. Just having like-minded musicians all together in the same place, sharing the same information—it will be cool to facilitate that kind of interaction.

So what can people who take part in the camp expect to experience?

SATRIANI I’m gonna play, I’m gonna talk and just take questions. I’m not going to make people pick up the guitar and say, “Put the third finger on the third fret.” It’s not gonna be like that. People will have a chance to observe me up close and ask questions. I think that’s the best way. There’s nothing like watching a guy do it. And this is one of the few times I won’t have to perform. I’m not gonna jump around. I’m gonna sit there and actually look at my guitar, and I can stand near my amp, which is cool! So that way, you can watch what I do. And if you see something weird, you can ask me about it and I’ll explain it in an honest way.

GOVAN That approach gets my vote as well. The people who are attending will get a more personal experience. We can listen to them and bounce back on whatever they turn out to be looking for...rather than turning up with a prescribed list of what we think they need to know. It’s better to be flexible.

ABASI I go with that too. It allows for an organic process that keeps unfolding, as opposed to predetermining which way it’s gonna go. And I think what Joe said about just watching is huge. There’s a cognitive level of understanding you get from watching people who have been playing guitar professionally for decades and have gotten to this high level of artistry. If you were to verbalize it, it wouldn’t be the same. To watch a guy like Guthrie, it’s not the same as watching a two-dimensional video screen. I can actually get close enough to see and hear how hard he’s picking! I think that level of instruction is invaluable.

In Carlos Santana’s autobiography, *The Universal Tone*, he talks about how players he admired in Mexico when he was coming up never showed him anything, “They showed me their back,” he says, and that this a tradition he and others still really respect. “I have my chops, go find yours.” So the question becomes, does a learning situation like a clinic compromise a player’s originality? Is there any value in finding your own chops?

GOVAN I think that was more showmanship than anything else. You can create a mystique for yourself by pretending that a lick you do is so special that you have to hide it from people. Now more than ever people are going to figure out what you’re doing, whether you’re going to share it with them or not.

SATRIANI When I was growing up you had to find somebody to show you how to play the way you wanted to play. There weren’t instructional videocassettes, let alone YouTube. But yeah, that’s a funny attitude, “I have my chops, go find yours.” I never understood that. That’s not the reality of the modern world. I don’t think people even worry about that.

ABASI I agree, it does seem a little fear based. I think inspiration is what drove all of us to pick up a guitar. And inspiration comes from other guitarists, usually. There’s a fine line between emulation and originality. I might try real hard to emulate something and fail, but all of a sudden I’ve got something that’s my own version of it. There are so many ways to approach it.

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Okay, so now the question becomes, what has the viral availability of information on technique and things like that done for the art of guitar playing?

SATRIANI It's definitely elevated it to an incredible level, and here's the proof right here. Look at these guys! When I started playing, most people played the same, I would say. Six strings. Fenders and Gibsons. Really. There weren't that many artists. How many pedals were there? Some of the music may have been complicated, but the tools weren't so great. So people weren't trying to do much with the guitar. But now the art of guitar playing has been elevated to an incredible level. Look at Tosin and Guthrie here—or someone like Charlie Hunter—and you think, Oh my God, what happened? The future is here. And all that other music is still available too. You can go on YouTube and see a 14-year-old kid who sounds like one of the blues artists from back then.

ABASI The prevalence of all this information has brought a real cool evolution in guitar playing, but it also creates a sense of overload. Like for me, I would get one instructional video, devour it and then I'd have to go to the music store physically, pick out another and take that home. Now it's like you can Google "melodic minor" and it's this tremendous rabbit hole that, for me personally, can get a little overwhelming. The information is so accessible and so vast. But that's why things like this camp are so important. Yes, all this information is now available, but what you're going to get from us is more of a specialized, individual actual representation of all this information. How we express ourselves on the guitar. And I think that will help channel out all the distractions that can come from all the information out there.

You all said that you're not going in with a prescribed list of things you think players ought to know. But still, can we agree on a few essentials that, say, a beginning player should know?

SATRIANI Don't play with pain, and practice in 45-minute segments. That keeps an eight-year-old or 12-year-old from getting bored. Grownups can stay focused for a longer period of time. Basically, if something hurts, stop doing it. The repetitive stuff can be a big problem—the quest to be exactly Guthrie without understanding how the body works, without taking the time to develop the tendons and muscles, not to mention the brain and the ears. So I always include that in the top five things: don't play in pain and practice in small increments. But I don't think there's any one scale or exercise that's better than any other scale or exercise for getting you to become familiar with the instrument and your body.

GOVAN I think it's really important for someone at the beginning level to ask themselves, "Why am I doing this?" That answer's not going to be the same for everyone. Some guys just want to be in a band. Some just might want to be able to play "Layla" in their basement after a hard day at work. Some people just want to be the fastest—which is valid in the same way that wanting to get a high score in a computer game is valid. But all these different players should be working on a slightly different balance of core skills. Identifying what kind of player you want to become right at the beginning leads you to a place where you're guaranteed not to waste any of your practice time.

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The new Ibanez JS25ART guitars offer a unique opportunity to own an original piece of JOE SATRIANI artwork...and a great musical instrument.

FOR JOE SATRIANI, sketching and drawing have always been as much of a creative outlet as his game-changing, guitar-driven rock music. These two different hemispheres of his artistry converge beautifully in Ibanez's new, limited 25th anniversary edition of Joe's iconic signature JS guitar, the JS25ART. The body of each guitar bears a full color illustration, hand drawn by Satriani himself. Each one is different and there are only 50 of them, 25 of which are slated for sale in the U.S. Offering a unique opportunity to be a guitar collector and art collector all in one, this very special JS edition commemorates the birth of Satriani's Ibanez signature model 25 years ago.

"Ibanez approached me and asked if I'd do something special for the 25th anniversary," Satriani recalls. "I decided to illustrate some guitars myself. I had to figure out, 'Am I going to paint them or use pens? What would the process be? Could I erase?' I wound up using these color pens. I spent a week down in L.A. late in 2014 doing the illustrations and it was a lot of fun. But it was intense. With the pens, you can't really put color on color. Nor can you erase. Some of the ones I did are more detailed; others are just line drawings. They're all signed."

Technically speaking, the JS25ART embodies all the design refinements distilled over Satriani's 25-year collaboration with Ibanez. This includes a maple, JS Prestige neck with hand-rolled fret edges, Satriani's signature DiMarzio pickups, a hi-pass filter on the volume pot, a coil tap on the tone pot and a low-profile Edge tremolo bridge.

Fans of Satriani's visual art will recognize the bizarre designs on these guitars. These characters are soon to come to life in an animated sci-fi series, tentatively titled Crystal Planet, that Satch is working on with guitarist and animator Ned Evett.

—BY ALAN DI PERNA

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> “Identifying what kind of player you want to become right at the beginning leads you to a place where you’re guaranteed not to waste any of your practice time.”
>
> GUTHRIE GOVAN

Not everybody wants to be a virtuoso, and that’s okay.

GOVAN Right. But whatever your goal is, when you’re starting out is a great time to get into the practice of making everything you play feel easy. Particularly if you’re male and a teenager, there’s a tendency to try and practice something you think is difficult and to show people how much you mean business by tensing up, forgetting to breathe and getting into this unnatural body language that says, “See how hard I’m trying?” To me that’s a bad habit. I think it’s better if you can tell your body, “This is easy. You can do it. Relax. Breathe.” Just be a normal person and try to practice an easy, relaxed version of any movement you want to master. That’s a good habit for life. If you practiced being stressed and a pain warrior, it’s hard to erase that after 10,000 repetitions.

ABASI I think, for beginners, the main element might be not to get overwhelmed. I think patience is really valuable. If you’re aware of all the amazing players in the world when you’re first starting, it might not be good to begin your journey by focusing on how far away from that you are. Just know that it takes a bit of consistency and patience, and that’ll serve you. Just give yourself the freedom to be patient.

Alright, what about the intermediate level? Someone who can play, has the basics down and is able to go out and maybe earn some money at gigs. What does that player need to know?

SATRIANI Diversify. Make it a point to embark upon something totally foreign to you. Maybe you started out in a Slayer tribute band and got really good at that. But then one day your uncle picks up an acoustic guitar and you say, “What the hell is that?” It’s Travis picking! You need to explore things like that to expand your musical personality.

GOVAN I just think of the other kind of intermediate player, who isn’t out there gigging. So I would say to him, “Get out there and gig!” That’s why they invented music. There was meant to be some kind of social element to it. While it’s good to be in the monastery honing your chops, it’s also good to feel that there’s some application or sense of purpose to what you can do. I think playing with people and playing *to* people is often the missing piece of the puzzle for a lot of players who have great technique but haven’t really plucked up the courage to get out of their sanctuary.

ABASI As an intermediate player, you’ve probably developed a skill set as well as some discernment—an ability to be your own critic as far as the quality of your technique. You have a working knowledge. So maybe you want to look at what your next stage in playing might be, and start looking at people you consider to have mastered that. At the intermediate level, you’re probably doing pretty well already. So it’s time to become more deliberate about where you’re going from there.

What about the advanced level? Players who are almost at the level you guys are at—what do you still need to discover?

SATRIANI I remem- *{continued on page 160}*

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ALBUM PREVIEW

AS **DREAM THEATER**, **ANTHRAX**, **JEFF BECK**, **IRON MAIDEN**, **JOE SATRIANI** AND OTHERS GEAR UP TO RELEASE NEW ALBUMS, *GUITAR WORLD* TAKES A LOOK AT THE ROAD AHEAD TO SEE WHAT'S IN STORE FOR 2015.

***By** Richard Bienstock, Alan di Perna, Ted Drozdowski, Peter Hodgson, Alan Paul, Corbin Reiff and Jon Wiederhorn*

01

JOE SATRIANI

"JOE'S NEWEST MATERIAL IS REALLY COOL," SAYS JOE

Satriani's longtime keyboardist and co-guitarist Mike Keneally. "I think his fans will dig the hell out of this one."

Keneally is referring to Satch's upcoming album, currently in production and due out in July. Tentatively titled *Shockwave Supernova*, the disc teams Satriani with his touring band of the past 18 months, consisting of Keneally, bassist Bryan Beller and drummer Marco Minnemann.

"When I started into the idea for the new album, I knew I wanted to get this lineup recorded," says Satriani. "Having spent over a year and a half on the road together, we were super tight. I love this band. I love the guys individually and I love what they do when they're playing around with my stuff. So I started writing material with them in mind. But I also had lots of material from the last record that was not quite finished in time to make it onto that album. So I was really thinking about ways to balance those two sets of material."

Basic tracks were laid down at Skywalker Sound in the San Francisco Bay area, where Satriani has recorded his previous four albums. The sessions began the first week of January and were wrapped up by the 20th of that same month.

"I gave everybody song demos two weeks prior to recording," Satriani explains. "That's how I usually do it. I don't give anybody demos sooner than two weeks, just so they won't get stuck on the demos. Once we got in the studio, the idea was to elevate the demos, which we did."

"Recording at Skywalker Ranch is always pretty mind-blowing," Keneally adds. "It's a beautiful, inspiring location, and recording a four-piece band in a room built for recording hundreds of orchestral musicians for film soundtracks is a real treat. It was gratifying to grab hold of Joe's material with no rehearsal, just having spent time with his demos, and have it take shape quickly and satisfyingly."

The sessions found Keneally taking on more of a guitar role than he has on past Satriani projects, while also serving in his longtime capacity as keyboardist. As for Satriani, "The gear I'm playing isn't really that new, guitar-wise," he says. "Just my purple and orange [*Ibanez JS Series*] guitars. But I've got a new Marshall signature model combo amp that I really like. It's not finished yet, but I got a prototype to use on the record. It's a 20-watt combo that's got a switch that brings it down to two watts. It'll have one 12-inch speaker and we're hoping to put it in a metal cabinet."

After completing basic tracks, Satriani moved over to 25th Street Recording in Oakland, California, for guitar overdubs. "It's a beautiful studio with a brand-new API [*Vision*] board," he says. "What I typically do is set up all my Marshalls and a couple of old Fender amps from the Fifties in a line. We're re-amping some of the guitar tracks that I recorded at home D.I. And other stuff I'm just playing from scratch again."

The project has also reunited Satriani with his longtime engineer John Cuniberti. "John and I had so much fun doing the 'Chrome Dome' reissue [*2014's* Joe Satriani: The Complete Studio Records]," Satriani says. "We remastered everything for that project. So we thought, Let's do this new album too. John did

remixes of some of the songs left off my last record and I really liked the direction he was going in. Very hi-fi—a very open sound. And I thought, This is the sound I want, especially if I'm going to work with these musicians."

As for the proposed album title, *Shockwave Supernova*, it's a name that Satch recently made up for his onstage alter-ego persona.

"I'm basically a shy, retiring person," he says. "But you have to develop this other personality to go out there and entertain. And it's a separate person almost. It started to dawn on me that there was a concept for an album about this person. And he's got a silly name."

But with typically convoluted Satriani-esque logic, the guitarist christened this onstage persona only as a prelude to killing him off. During recent touring he realized that it was becoming painful to play guitar with his teeth, à la Jimi Hendrix. So he decided it was time to retire that particular flashy stage move.

"I'll often take a little thing like that and blow it up out of proportion in order to represent it musically and explore it. And I realized that the album has all these very emotional songs, and they were leading to this last song, which is really like, 'Goodbye Shockwave Supernova.' The song has a weird guitar breakdown in the middle. It kind of rides off into the sunset. And I thought, That's like a new birth. Something new that's coming. So I was totally into this idea of saying goodbye to one type of thing as an artist only to move on into a whole new one. And I started to get really excited because I don't know what that new thing is yet. It has to be something more, doesn't it?"

So hail and farewell Shockwave Supernova?

"Well, he can always come back of course," Satriani demurs. "The Return of..." —ALAN DI PERNA

02

THOUGH THERE HAS BEEN no official word from the Iron Maiden camp that the veteran metal band is in the studio recording the follow up to 2010's *The Final Frontier*, a 2014 Christmas card—featuring an illustration of mascot Eddie exiting a shack labeled "studio," with a drum set and monitors visible through a window—sent out to fan club members has metalheads hoping for the best. The Maiden faithful have also pointed to what they consider a clue that the band will soon be hitting the road: A sign next to the studio, which reads UROTON 15, is said to be an anagram for "ON TOUR 15." However, the jury is still out as to the meaning behind the two ninjas prowling the studio's roof...

IRON MAIDEN

03 THE ARISTOCRATS

COMPLEX COWPUNK MAXIMALISM?

"That's not bad, actually," Guthrie Govan says with a laugh, responding to an attempt at my part to sum up his own effort to describe the style of the forthcoming new album by his virtuoso rock/fusion/comic relief trio, the Aristocrats.

"Being a democracy, each member writes three self-contained pieces for each album project," the guitarist elaborates. "So everyone is responsible for one-third of the album. And each one of us never knows what the other two guys are going to do until we start to trade demos. This time Marco [*Minnemann, drummer*] for some reason has gone for a more raw, punky approach than on some of our previous offerings. There are some crazy time signatures in there, but there's definitely a kind of punky, aggressive, crazy attitude. And Bryan [*Beller, bassist*] seems to be coming from a place of pastiche this time. There's kind of a wild west cowboy inflection in at least two of his demos this time."

Govan's own compositional contributions to the new disc are a little harder to sum up. "I guess I'm still trying to extend the idea I had when I came into the trio with a song like 'Culture Clash' on our last album, which is trying to create the illusion that there are more of us than there really are. What that seems to mean is writing great big, confusing bass parts that hop across the whole register of the instrument. I always start with the idea that you need something that's harmonically interesting. Somewhere between fusion and the Beatles would be my ideal chord progression. And normally it would be hard to convey all that harmonic information without a keyboard or second guitar. So the way it always seems to pan out in reality is Bryan gets a terrifying bass chart and all I have to do is play the melody."

The band's approach to pre-production this time out is a little different. "In the past, it's always been a race against the clock in the studio," Govan explains, "frantically and wildly trying to get the sounds right and arrange the demo material properly as a trio. And then a few weeks into the first tour of that album cycle, we start realizing all the little things we did wrong on the album. We realize that certain tempos are wrong, or we shouldn't have repeated that C section so many times, or this solo section should be stretched."

So this time the trio booked themselves into Alvas Showroom in San Pedro, California—where they recorded their 2012 live DVD/CD—*Boing, We'll Do It Live!*—for three days of rehearsal followed by four nights of testing their new material in front of live audiences.

"Sometimes the audience can be a very capable producer," Govan deadpans. "They let you know right away what works and what doesn't."

By early February the project had moved to L.A.'s legendary Sunset Sound recording studio for tracking. Or as Guthrie puts it, "Ten or 11 days in the studio trying not to be captured by all the Hollywood madness swirling around us."

Govan tends to rely on his live rig for studio recordings as well. In this case, that means his Charvel signature model guitar, Victory V50 tube head and cabinets and a pedalboard that features a Dunlop Jerry Cantrell signature wah, Dunlop volume pedal and TC Electronic Polytune, Ditto Looper, Flashback x4 Digital Delay and HOF Reverb, among other effects.

"I'm very particular about the idea that when we go out live we should be able to do something that captures everything on the record," he says.

Yeah, but what about the temptation to rent all the vintage tweed amps and esoteric gear that the best L.A. rental facilities have to offer?

"Well, I'd love to do that," Govan concedes. "However, we are but a humble trio playing unfashionable music, and this will always be reflected in our studio budget." —ALAN DI PERNA

04 LAMB OF GOD

THE VIRGINIA THRASHERS will be releasing their eighth studio album in 2015, a fact that was hinted at last November when they sent out a mysterious tweet that read, "Something is happening..." Another bit of social media, this time an Instagram post from Mesa Engineering, further stoked fires with a picture of guitarist Willie Adler's amp and pedals and the phrase "Lamb of God is in the midst of writing material for their new album!" Though they've been otherwise tight-lipped about new material, singer Randy Blythe stated in a recent interview that the new music sounds "pretty monstrous," and that he began writing lyrics during his time in a Czech Republic prison in 2012. Heavy, indeed.

LAMB OF GOD: TRAVIS SHINN; ZOLTAN BATHORY: WILL IRELAND VIA GETTY IMAGES; WARREN HAYNES: DEBRA L ROTHENBERG/GETTY IMAGES

05 FIVE FINGER DEATH PUNCH

IN 2013 FIVE FINGER DEATH PUNCH ISSUED NOT one, but two full length albums—*The Wrong Side of Heaven and the Righteous Side of Hell, Vol. 1* and *Vol. 2*. Since then they've been touring virtually nonstop, including a co-headlining arena jaunt with Volbeat. But the Vegas-based five-piece not only plans on releasing a new disc, their sixth full-length, this year, they're already part of the way through its recording. "We've been in the studio tracking, and we've laid down the music to five songs," guitarist Zoltan Bathory told *Guitar World*. "Three of those are completely done, with lyrics and vocals and everything. We're just pounding away."

Though there are no song titles as of yet, Bathory says that stylistically, "everything is pretty up-tempo. Similar to stuff like 'Under and Over It'—that marching, rock-slash-metal thing. And so far, no ballads."

According to Bathory, the direction of the new material is partly influenced by the band's extensive road work. "We play 300 shows a year," he says. "And when you do that you get to know your audience pretty well, and how they react to your music. That comes into play when you're writing a song. Because it's a tribal experience."

As for when fans can expect the new album, Bathory says it may be sooner than they think. "Hopefully we'll have something out by May or June. We're not going to rush it and put out something just to put it out. But I see how we're progressing, and we're moving pretty fast. Everyone's excited and the energy is there. And when the energy is there, things happen."

06 WARREN HAYNES

WITH HIS 25-YEAR STINT AS GUITARIST FOR THE Allman Brothers Band now behind him, Warren Haynes is enjoying the time to work on other projects. Currently, Haynes is in the studio working with members of the acoustic-based jam band Railroad Earth on a new album of singer/songwriter-oriented material.

"We will finish up recording about 30 songs and then determine just how we will put them out," says the guitarist. "It's likely to be two CDs, and I hope to have something out by this summer."

Haynes has been recording at a studio in rural western New Jersey in between Gov't Mule tours. The material is acoustic-based but contains plenty of Haynes' trademark electric guitar playing.

"There will be a lot of playing, some in a more jazzy manor," says Haynes. "I played my D'Angelico New Yorker quite a bit, and there's also a lot of slide guitar on these songs. That wasn't a plan, but it's just how the tracks presented themselves to me. The surrounding instruments are mostly acoustic. Even the most rock songs have fiddle and mandolin and often upright bass, though some songs do have electric bass."

Haynes' longtime Allman Brothers Band mates Oteil Burbridge (bass) and Marc Quinones (percussion) play on several songs. Railroad Earth provides the rest of the backing, a collaboration that began in an impromptu manner several years ago when they and Haynes were both on the bill of the 2011 Del Fest bluegrass festival.

"The original core of songs that inspired this project go back to an album I was going to record with Levon Helm, Leon Russell and [*bassist*] T-Bone Wolk at Levon's studio, which unfortunately never happened before first T-Bone and then Levon passed away," says Haynes. "I always had the idea of revisiting the concept in mind, and the time seemed right." —ALAN PAUL

07 BUDDY GUY

BUDDY GUY AND PRODUCER TOM HAMBRIDGE continue their Grammy-winning streak—kicked off with 2008's *Skin Deep* and 2010's *Living Proof*—by collaborating on a new album in Nashville. They're tracking between the 78-year-old blues icon's tour dates, which remain hot and heavy. Despite plans for a summer release, which is likely to happen, an insider says that Guy is in no rush. "Buddy says that it'll be done when it's done. He just wants to make another great album."

08 TESTAMENT

THE BAY AREA THRASH legends are currently in the studio putting the finishing touches on their eleventh studio album, the follow-up to 2012's well-received *Dark Roots of Earth*. Since rebooting in the mid 2000s, the band's music has been hearkening back to their late Eighties heyday. But according to singer Chuck Billy, the upcoming material may recall a different period in Testament's long history. In a recent interview the singer said he'd love to revisit the sound the band explored on 1999's *The Gathering*, perhaps their most death metal–influenced record to date. Given the fact that Testament have recently been rejoined by *Gathering*-era bassist Steve DiGiorgio, the band will likely be back in spectacularly heavy form.

09 ANTHRAX

WITH EIGHT NEW SONGS FINISHED, IT MIGHT seem like Anthrax are nearly done with their new, yet-untitled album. But guitarist Scott Ian insists they're not even halfway there.

"We wrote 16 songs we're really happy with," says the guitarist. "We've never been more productive, but we have a long way to go."

Instead of recording all the songs in one session, Anthrax split the batch in half and tracked the first eight tunes last December with producer Jay Ruston (Steel Panther, Stone Sour). Drummer Charlie Benante and Ian worked in L.A. at Serenity West Studios and the Steakhouse Studio, respectively. Ian recorded all the basic rhythms on his new signature Jackson King V. "I've recorded every Anthrax album in the past with my 1981 Gibson V, but my white Jackson just sounded better."

When Benante and Ian were done, Ruston flew to New York and worked with bassist Frank Bello and lead guitarst Jonathan Donais at Downtown Studios. It was the first time Donais, who had been a member of Shadows Fall and joined Anthrax in the beginning of 2013, recorded new songs with Anthrax. "Jon is amazing," Ian enthuses. "He had great ideas and his finished leads are not far from his demo versions."

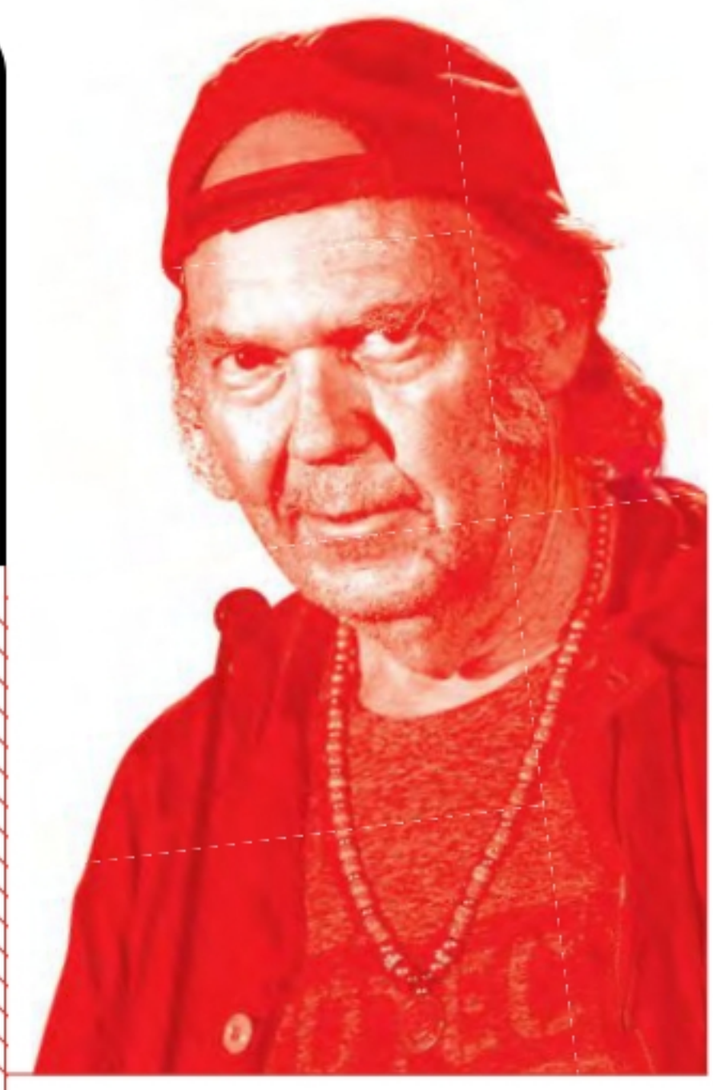
Joey Belladonna is currently in Los Angeles recording vocals. One track from the first session, "Soror Irrumator (Lords of the Rock)," was sacrificed for the *Game of Thrones* season five mixtape. Other cuts in contention for the final album include the tentatively titled "The Battle Chose Us," "You Gotta Believe," "The Evil Twin," "Monster at the End," "Vice of the People" and "A is Exciting."

"We wrote a riff in 'A,' which we haven't done since our first two albums," Ian says. "It was really exciting, and maybe the fastest song we've ever done. 'The Evil Twin' is also fast, with crazy, hard-to-play riffs. There is definitely a lot of thrash metal on this record."

Anthrax will return to the studio at the end of February to record the final eight songs. If they stay on schedule, the new album should be done before the band's scheduled tour with Volbeat in April. However, they're not making any announcements just in case there's an unexpected snag. "Our last album, *Worship Music*, stands right there with *Among the Living* as the tent poles of our career," Ian says. "We want to be absolutely sure the new album lives up to that level of quality before we put it out." —JON WIEDERHORN

10 JEFF BECK

THE BRIT GUITAR LEGEND and high priest of the Stratocaster hasn't released a studio album since 2010's *Emotion & Commotion*, yet he's stayed in the spotlight touring with ZZ Top, playing on the Poppy Appeal tribute tune "No Man's Land" and putting out last year's *Live in Tokyo* DVD. Between gigs and guest appearances he's also been working on a new studio set due this summer. Nothing's leaked from the sessions, but Beck's recently announced spring tour may offer a clue that he's veering back toward his blues roots. Beck's road band will include southern rock hero Jimmy Hall, the former frontman for Wet Willie, who sang on Beck's Grammy-grabbing 1985 album *Flash*.



NEIL YOUNG

HARDLY ANYONE FROM THE CLASSIC ROCK ERA

of the Sixties and Seventies has been as prolific lately as Neil Young. In the last few years, between recording two separate albums with Crazy Horse, another one with Jack White, a fourth solo piece recorded in two different variations, writing two separate autobiographies and launching the high-definition Pono music player, he's been a very busy man indeed. Nevertheless, Young plans to keep the pace high having already announced plans to record a new record this year with Willie Nelson's sons Lukas and Micah.

12

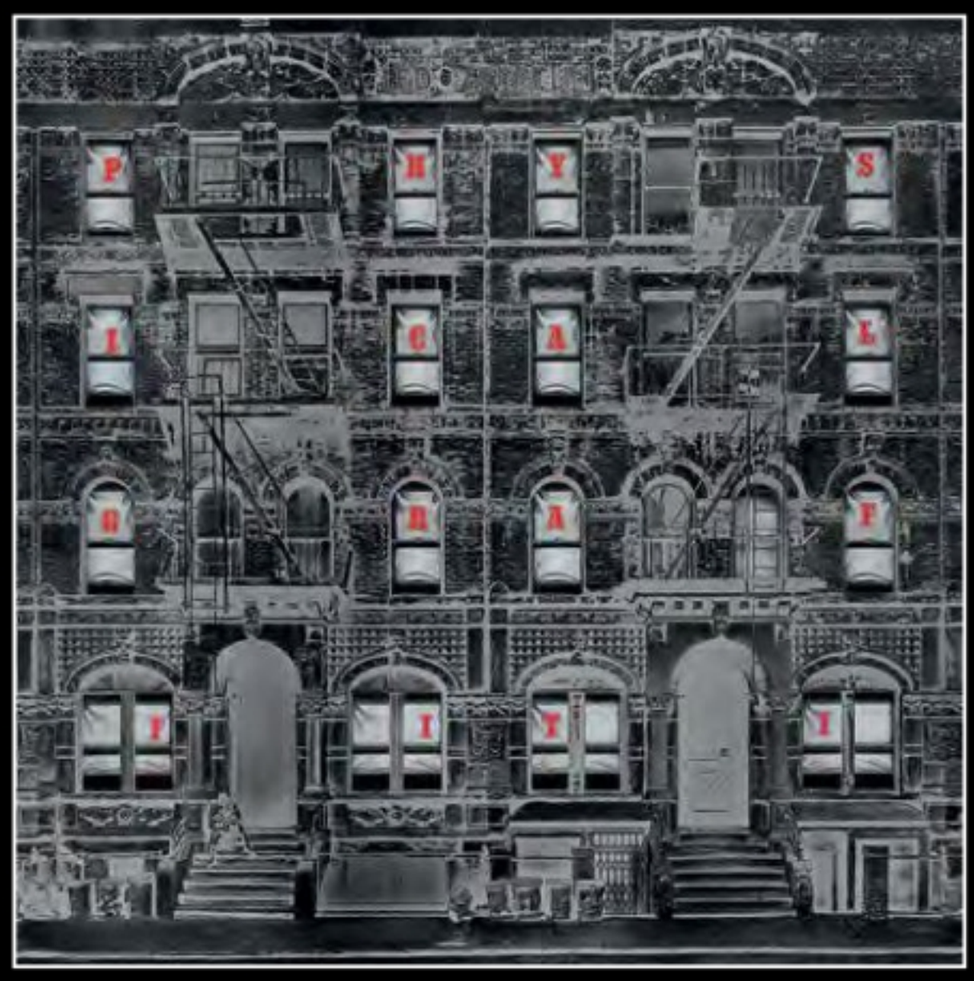
VOLBEAT

AFTER A WHIRLWIND—AND STILL ONGOING—

tour in support of 2013's *Outlaw Gentlemen and Shady Ladies*, Volbeat singer and guitarist Michael Poulsen reports to *Guitar World* that he is currently in writing mode for the Danish hard rock act's sixth studio album. According to Poulsen, he and his Volbeat bandmates have roughly "ten song ideas together, and a couple that we can play as a band, which we've been doing at sound checks." Poulsen says he will continue to work on the album during a short break prior to Volbeat's spring U.S. jaunt with Anthrax, and that "there's also a chance we'll play some new songs during those shows." The band will enter the studio sometime this summer, with an eye on a late 2015 release. As for the sound of the new material? "There will be some rock, some blues, some country," Poulsen says. "It will be Volbeat."

ATLANTIC

LED ZEPPELIN



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13 DREAM THEATER

PROGRESSIVE ROCK TITANS DREAM THEATER ARE currently hard at work on album number 13, which is due in September—but the groundwork for the album goes surprisingly far back. "The process started two years ago," says guitarist John Petrucci. "The seed was planted during the promo trip for the previous album, in August 2013, and it's something that we started to work on a little bit on the road from last January."

Petrucci and keyboard player Jordan Rudess began putting the songs together in November 2014, with sessions beginning this February. Petrucci is remaining tight-lipped about the direction for now. "We don't like to reveal anything this early," he says. "And the reason is because it's fun to do that! I think it makes it more interesting as it gets closer and you finally start to hear about it, as opposed to a built-up type of thing. We still write albums, as opposed to singles, with the mindset that people will listen to it like they're sitting down to watch a movie. You don't watch the first seven minutes—you sit down and watch a movie from beginning to end."

Petrucci's songwriting demos begin in a very stripped-down form, often as simply as an iPhone recording. "It could be as crude as me singing an idea, or playing my guitar amplified or unplugged—however an idea occurs," he says. "Jordan does the same. Then it's a matter of sifting through, figuring out what's usable and what's not. When we write together like that we focus more on what the vocal sections are, main themes...sometimes we'll go off into instrumental parts but we save a lot of that for when we're all together and we can jam it out." —PETER HODGSON

14 MEGADETH

AT PRESS TIME MEGADETH STILL HAD YET TO announce a new guitarist and drummer for the recently departed Chris Broderick and Shawn Drover. Nevertheless, head Mega-man Dave Mustaine reports that he and bassist Dave Ellefson are preparing to head into the studio to begin work on what will be the follow-up to 2013's *Super Collider*. That record featured some of the band's most melodic songs since 1999's *Risk*, but, says Mustaine, fans should prepare for something a bit different this time out.

"I was listening to some of the new songs and I was like, 'You know what? I want this to be meaner. I want this to be harder,' " Mustaine says, calling *Guitar World* from his new home in Nashville. According to the singer and guitarist, this turn toward a heavier approach is partly a reaction to the recent member shake-up. "I think every time we've made a lineup change the music always gets grittier," he says. "As soon as we have new guys in the band, the next record that comes out is always a statement against the previous record, and it's usually a heavier statement. I don't know if it's because we have something to prove or if it's just that I'm pissed because of everything that's happened."

Mustaine reports that Megadeth will begin preproduction on the new album in March, and then start work proper at a yet-to-be-determined Nashville studio sometime in the spring, eyeing a late 2015 release date. "We have 14 songs ready, and another 40 or so ideas we're still listening to," he says. "So we're just going through everything, and discarding things that might not fit or that are too melodic. Because even though melody is definitely part of Megadeth now, it's also not hard at all to go back to playing music that's angry and aggressive." —RICHARD BIENSTOCK

15 RADIOHEAD

THE GUYS IN RADIOHEAD don't do very well with "down time." Unlike most other prominent groups who disappear off the face of the earth after the end of the industry standard album/tour cycle, the individual members of Radiohead seem to linger in the public eye to tend to various pet projects. In fact, between Thom Yorke's Atoms for Peace group and his latest solo record, along with Jonny Greenwood's latter-day career as a composer, it's a little hard to fathom that it's been four years since their last record together.

PREVIOUS PAGE: NEIL YOUNG: CHARLEY GALLAY/GETTY IMAGES; THIS PAGE: DAVE MUSTAINE: TRAVIS SHINN; THOM YORKE: MARK METCALFE/GETTY IMAGES

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The Best of NAMM 2015

Hundreds of new products were showcased at the ***NAMM 2015*** convention in January. Here are the ones that most impressed the *Guitar World* staff.

1 JACKSON GUITARS

MISHA MANSOOR JUGGERNAUT HT6 AND HT7 GUITARS

The Jackson Guitars Misha Mansoor Juggernaut HT6 (pictured) and HT7 guitars are crafted with a distinctive body shape inspired by the Jackson Dinky. The guitars feature AAA quilt maple top on trans-finish models, bolt-on quartersawn maple neck sculpted with Mansoor's own custom profile, 20-inch radius ebony fingerboard, 24 stainless steel jumbo frets, dual direct-mount signature Bare Knuckle "Juggernaut" humbucking pickups with black covers, Hipshot open-gear locking tuners and Hipshot hard-tail bridge.

LIST PRICE: $3,265.29
jacksonguitars.com

2

HUGHES & KETTNER

TRIAMP MARK 3

The Hughes & Kettner TriAmp Mark 3 features 150 watts of all-tube power and six channels of tone shaping from twangy to sparkling clean, classic rock crunch to "brown" sounds, modern-day high gain and much more. The amp also features the option to select any combination of the three sets of independent power tubes on any channel, offering players to merge and assign different power tube characteristics for killer amp tone.

STREET PRICE: $3,999
hughes-and-kettner.com

3

SUPRO AMPS

ROYAL REVERB, SATURN REVERB AND TREMO-VERB COMBOS

The new Supro Royal Reverb, Saturn Reverb and Tremo-Verb (pictured) are American-made, vintage-derived combo amps that feature independent bass and treble controls, tube-driven spring reverb and power-tube tremolo. These vintage-styled, all-tube amps feature custom-voiced, U.S.-made Eminence speakers and distinctive Blue Rhino Hide tolex.

LIST PRICES: TREMO-VERB 1X10 COMBO, $1,299; SATURN REVERB 1X12 COMBO, $1,399; ROYAL REVERB 2X10 COMBO, $1,499
suprousa.com

4 CHARVEL

PRO-MOD SAN DIMAS STYLE 1 HH GUITAR

The Charvel Pro-Mod San Dimas Style 1 HH guitar features a one-piece quartersawn maple neck with classic San Dimas profile, compound-radius fingerboard (12–16 inches) with 22 jumbo frets, Seymour Duncan '59 SH-1N (neck) and TB-4 (bridge) humbucking pickups with three-way toggle switch, single knurled black master volume control, recessed Floyd Rose Original double-locking tremolo and R3 locking nut, Charvel tuners and black hardware.

LIST PRICE: $1,125.99
charvelguitars.com

5 RANDALL AMPLIFIERS
EOD88

The Randall Amplifiers EOD88 head features three switchable gain modes, KT88 power tube design and a built in fuzz circuit. Other features include 88 watts of power, discrete class A instrument level loop, footswitch and limited edition red tolex covering.

STREET PRICE: $999.99
randallamplifiers.com

7 CELESTION
G15V-100 FULLBACK SPEAKER

This 15-inch guitar speaker boasts 100-watt power handling capability and features a larger cone delivering an extended low end response with a bigger, deeper voice. The Fullback has a finely detailed mid-range that delivers warm and expressive cleans and harmonically complex overdriven sounds.

LIST PRICE: TBA
celestion.com

8 LEVY'S LEATHERS LTD.
MV17HD01 LEATHER GUITAR STRAPS

The MV17HD01 is a hand-dyed veg-tan leather guitar strap with suede backing and Sixties retro styling. The hand-dye process exposes the natural grain of the leather making each strap unique, while a clear sealant provides an added gloss to these beautiful straps.

LIST PRICE: $155.54
LevysLeathers.com

9 JIM DUNLOP
CRY BABY MINI WAH

The Dunlop CBM95 Cry Baby Mini Wah is half the size of a standard Cry Baby pedal and comes equipped with a Fasel inductor, a full sweep range, true bypass switching, high quality hardware and three internally adjustable voicing s—Low, Vintage, and GCB95

STREET PRICE: $99.99
jimdunlop.com

10 ORANGE AMPLIFICATION
TWISTER CABLE

This cable incorporates a Twister module that rotates freely preventing the cable from tangling and kinking. The Twister module itself is machined from lightweight, aircraft grade aluminum. The cables feature the highest grade of oxygen-free copper cabling ensuring optimum clarity and articulation with the additional benefit of tangle-free operation.

LIST PRICE: TBA
orangeamps.com

6 EPIPHONE
LTD. ED. TOMMY THAYER "WHITE LIGHTNING" SIGNATURE LES PAUL

The Epiphone Ltd. Ed. Tommy Thayer "White Lightning" Signature Les Paul is a collaboration with guitarist Tommy Thayer of Kiss. The "White Lightning" features a solid mahogany body, plain maple veneer top finished in beautiful metallic white with a chrome colored pickguard, SlimTaper "D" profile mahogany neck, 22 medium jumbo frets, Grover Rotomatics tuners and Seymour Duncan JB humbuckers. The guitar has its own matching custom hard case in a pure white finish, custom studded leather strap, and hand signed certificate of authenticity.

LIST PRICE: $1,165
epiphone.com

11 C. F. MARTIN & CO.

DREADNOUGHT JUNIOR

The Martin Dreadnought Junior features a new body size, which is fashioned for player comfort, clear powerful tone and easy action. The acoustic's dimensions are slightly smaller than a full Martin 14-fret Dreadnought. The guitar boasts an expressive 24-inch scale length, solid Sitka spruce top and comes factory-equipped with Fishman's Sonitone sound reinforcement system and includes a nylon gig bag.

LIST PRICE: $799
martinguitar.com

12 IBANEZ

TUBE SCREAMER MINI

The Ibanez Tube Screamer Mini is manufactured in Japan and measures 1.5 inches wide and 3.875 inches long. The TSMINI has all the features that have made the TS808 a legend, including controls for overdrive, tone and level, analog circuitry and the legendary JRC4558 IC chip. The TSMINI can be powered by 9-Volt battery or external AC adapter.

LIST PRICE: $79.99
hoshinousa.com

13 DIGITECH

TRIO BAND CREATOR PEDAL

The DigiTech TRIO Band Creator pedal provides the ability to create a band that plays along with the user. TRIO listens to what is played and automatically generates bass and drum parts that match chord progressions and rhythmic feel. Users simply need to plug a guitar into TRIO, press the footswitch to teach TRIO the chords and rhythm, then press the footswitch again to start playing with a customized personal band.

LIST PRICE: $224.95
digitech.com

14 TC ELECTRONIC

VISCOUS VIBE

The TC Electronic Viscous Vibe is a dead on 1:1 digital recreation of the legendary Shin-Ei Uni-Vibe, which is known for its lush and syrupy sweet tones. Now these sounds are finally available in a modern, high-quality and compact pedal. It features TonePrint technology, letting you create your own personal Vibe tones or beam custom-made sounds to the pedal via the TonePrint App and Editor.

LIST PRICE: $129.99
tcelectronic.com

15 DOD

BONESHAKER DISTORTION PEDAL

The DOD Boneshaker distortion pedal delivers massive gain and tone-shaping flexibility with a 3-band parametric EQ section. Legendary pedal guru Mark Wentz of Black Arts Toneworks designed the Boneshaker's circuit specifically for extended-range guitars, baritone guitars and bass, to achieve crushing low-end impact.

LIST PRICE: $187.44
digitech.com

16 YAMAHA

PACIFICA SERIES GUITARS

Yamaha's Pacifica 611, 510 and 311 electric guitar series feature solid tonewood construction with alder bodies, rosewood fingerboards and maple necks. All come with top-notch pickup and hardware selections, helping guitarists create a diverse tonal palette. The flagship PAC611HFM model (pictured) includes a gorgeous flamed maple top, Graph Tech String-Saver saddle, color-matched headstock, Grover locking tuners and Seymour Duncan SP90-1 and Custom 5 with coil tap pickups.

LIST PRICES: $629–$929
usa.yamaha.com

17 FENDER

DAVE MURRAY CALIFORNIA SERIES STRATOCASTER

The Fender Dave Murray California Series Stratocaster is inspired by the Iron Maiden guitarist's longtime onstage go-to guitar, combining time-honored Strat tradition with the modern roar of three Seymour Duncan humbucking pickups, the fast feel of a compound-radius fingerboard, and the high performance reliability of a Floyd Rose bridge and nut.

LIST PRICE: $999.99
fender.com

18 PRS GUITARS

MARK HOLCOMB SIGNATURE MODEL

The Mark Holcomb Custom 24 is based on the company's flagship Custom 24 model and features a carved, figured maple "10" Top, mahogany back, 25.5-inch scale length rock maple neck with ebony fretboard, 20-inch radius, newly designed PRS plate-style bridge, green abalone "J" birds, black Hipshot O-ring controls, glow in the dark side dots, and the guitarist's signature Seymour Duncan "Alpha" and "Omega" pickups.

STREET PRICE: $3,699
prsguitars.com

19 KIESEL GUITARS/ CARVIN GUITARS CUSTOM SHOP

VADER SERIES HEADLESS GUITARS

The all-new Vader Series headless guitars are available in 6-, 7- and 8-string models. The guitars feature a 27-inch scale but an optional 25 1/2-inch scale is available on 6- and 7-string models. The Vader guitars are constructed from wood, and feature direct-mount Kiesel humbucking pickups.

LIST PRICES: VARIES
carvinguitars.com

20 LINE 6

FIREHAWK FX

The Line 6 Firehawk FX is a powerful new multi-effect guitar processor that combines world-class tone with intuitive wireless editing using the free Firehawk Remote app for iOS and Android, so guitarists can sculpt great tone from the palm of their hand. Firehawk FX is packed with over 200 amps and effects, giving guitarists powerful flexibility to create their own sound or reproduce the tones of any recording.

LIST PRICE: $629.99
line6.com/firehawkFX

21 D'ANGELICO GUITARS
ACOUSTIC SERIES

The D'Angelico acoustic line will consist of the following eight models: EX-63, Gramercy Grand Auditorium, Mercer Grand Auditorium, Lexington, Madison Jumbo, Brooklyn, Bowery (pictured) and Mott Bass. Most of the models will feature gold Grover Imperial Tune-o-matic tuners, FU-Tone brass bridge pins and the Fishman INK-4 onboard preamp and pickup system, complete with a built-in LED tuner.

LIST PRICES: $979—$1,179
dangelicoguitars.com

22 TAYLOR GUITARS
600 SERIES

The Taylor Guitars 600 Series of acoustics have been redesigned to enhance the tonal properties of maple into a warmer and more complex voice. The guitars' torrefied Spruce tops yield the rich and responsive tonal character of an older guitar. Other processes include custom bracing, tone-enhancing protein glue, thin finish, hand-rubbed "Brown Sugar" stain, grained ivoroid wings inlays, and more. Electronics include Taylor's patented behind-the-saddle Expression System 2.

LIST PRICES: TBA
taylorguitars.com

23 ROLAND
BLUES CUBE ARTIST AND BLUES CUBE STAGE

The Roland Blues Cube Artist and Blues Cube Stage are two new 1x12 combo amplifiers with genuine tube tone and feel. Both feature Roland's unique Tube Logic design, which delivers the rich sound and musical touch response of finely tuned vintage tube combos, along with convenient modern features and reduced weight for easy portability.

STREET PRICES: BLUES CUBE STAGE, $699; BLUES CUBE ARTIST, $899
rolandus.com

24 EARTHQUAKER DEVICES
SEA MACHINE MEGA CHORUS

The Sea Machine is a hybrid chorus pedal with digital and analog circuitry featuring a short digital delay line and LFO section. The Sea Machine's mix of standard and unique controls allows everything from subtle warble, classic Leslie, seasick pitch bends, strangled alien sounds, stunted arpeggiations and many more far-out sounds.

LIST PRICES: $195
earthquakerdevices.com

D'ADDARIO
AMERICAN STAGE KILLSWITCH CABLES

The D'Addario American Stage Killswitch cables feature a momentary "kill switch" for silencing the cable during live instrument changes, avoiding loud pops and squeals that can damage amplifiers. The cables are designed to reproduce the natural tones of your instrument with zero interference and feature an exclusive Geo-Tip design for improved connection.

LIST PRICES: 10', $72.95; 15', $78.95; 20', $85.95; 30', $98.95
daddario.com

26 CRUZTOOLS
STAGEHAND COMPACT TECH KIT

The CruzTOOLS Stagehand Compact Tech Kit allows guitar and bass players to keep their instruments in top playing shape. The set includes GrooveTech string cutters, string winder, hex wrenches, screwdrivers, and sockets in both inch and metric sizes to cover virtually all makes and models of guitars and basses. It provides a wide range of capability including bridge, truss rod, tremolo system, and jack nut adjustment while consuming little space.

STREET PRICE: $34.95
cruztools.com

27 ELECTRO-HARMONIX
C9 ORGAN MACHINE

The EHX C9 Organ Machine features a bevy of classic organ tones in a rugged, affordable stompbox. A rotary switch allows the player to select among nine different presets of popular organ types.

LIST PRICE: $293.73

28 FISHMAN
FLUENCE 7-STRING HUMBUCKER

The Fishman Fluence Modern 7-String active Humbucker pickup is available in Alnico and Ceramic models, each with two distinct voices. Fluence pickups are free from the hum, noise and frustrating inductance issues and are available in nickel, black and brushed stainless finishes. The humbuckers can be powered by a 9-volt battery or Fishman's optional rechargeable lithium-ion battery packs.

LIST PRICE: TBA
fishman.com

29 IK MULTIMEDIA
IRIG MIC FIELD

The IK Multimedia iRig Mic Field is the first ultra-compact, stereo digital microphone for audio and video field recording on iPhone, iPad or iPod touch—including the new iPhone 6, iPhone 6 Plus, iPad Air 2 and iPad mini 3. The iRig Mic Field is slim, light, fully rotatable and produces great audio and video recordings with high-quality stereo sound anywhere.

STREET PRICE: $99.99
ikmultimedia.com

30 BOSS
ES-8 EFFECTS SWITCHING SYSTEM

The ES-8 Effects Switching System is an advanced audio command center for pedalboards. The ES-8 features eight audio loops, flexible routing options, transparent sound and programmable switching for all types of stompbox effects and much more.

STREET PRICE: $699
bossus.com

31 MUSICVOX
MUSICVOX SPACE CADET CUSTOM

The limited production Musicvox Space Cadet Custom features a mahogany body, maple neck, rosewood fingerboard, block pearloid inlays, fully bound neck, body and headstock, 25 1/2-inch scale, Tune-o-matic style bridge, three-position toggle pickup switch, and special Musicvox design P90 pickups.

DIRECT PRICE: $899
musicvox.com

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Coronado | 35 Watts | 2x10

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WILD TIMES

by DAN EPSTEIN

WITH THEIR THIRD ALBUM, *INTO THE WILD LIFE*, LZZY HALE AND HER HARD-ROCKING HALESTORM CREW THROW CAUTION TO THE WIND AND COME OUT MORE INSPIRED THAN EVER.

"Everybody's freaking out right now about the state of rock and roll," says Halestorm frontwoman Lzzy Hale. "Everyone's like, 'Maybe we shouldn't even do albums anymore? Maybe we should do singles? Maybe we need to go pop?' Amidst all that, we decided the best thing to do was to make a record where we would just unapologetically be ourselves."

Into the Wild Life, the Pennsylvania quartet's third album, once again delivers the "active rock" goods, but it does so with a looser, more groove-oriented approach. Recorded with producer Jay Joyce (Cage the Elephant, Eric Church, the Wallflowers) at his Nashville studio, *Into the Wild Life* tracks like "I Am the Fire," "Sick Individual" and "Mayhem" are much closer to the band's live sound than the more clinical constructions of their two Howard Benson–produced albums, 2009's *Halestorm* and 2012's *The Strange Case Of...*

"That was part of our mission statement for this record," explains Halestorm lead guitarist Joe Hottinger. "We wanted to take chances. We wanted to bridge the gap between the energy we have live, and what people heard on our first two albums."

During a break from their recent U.S. tour opening for Eric Church, Hale and Hottinger spoke to *Guitar World* about their gear, their guitar partnership, and the liberating aspects of throwing the rules out the window.

85

GW

APRIL

2015

You recorded the basic tracks for *Into the Wild Life* live in the studio, which was the first time you've taken that approach. Why did you decide to do it this way?

JOE HOTTINGER We have done well with our previous records, but it was time to try new things, and make this a little bit closer to how we sound live. People would always come up to us after shows and go, "Wow, we didn't know you guys could really *play*!" [*laughs*] Which was a compliment, and coming from a good place; but it was also like, "Uh, maybe we're not approaching our records correctly..."

LZZY HALE And that's not to knock our last two records; we're very proud of them, but we're after a different thing now. On those records, we were after perfection, and making sure everything was in its place on the grid, everything in time and in tune. But we're not that kind of live band—we've never used backing tracks or any kind of trickery—so there was definitely an ocean-sized gap between the two things.

HOTTINGER On the last two records, I would write out every solo; I would go home, write out parts, and try to make something cool happen. On this record, 90 percent of the solos are just like, "Here we go!" [*laughs*] Jay kicked my ass, especially on "Mayhem"—he was like, "The song's called 'Mayhem'! Come on, do something cool! Get weird!" He kept pushing me, and re-tracking the solo over and over; and then, halfway through the solo, we'd switch guitars and tones and come in with a whole new part. It was so much fun!

HALE We call Jay "Batman" because he'd just kind of disappear and then come back with this brilliant idea. [*laughs*] We were trying to figure out the intro to the song "Sick Individual." It's kind of a Black Sabbath-y type of riff, and all of a sudden Jay comes over to me and just knocks the B string on my guitar out of tune. He was like, "*Now* play it!" It sounded so incredibly wrong and raucous, and he was like, "See? *That's* how you're supposed to play that riff!" I feel like he learned all of the rules so he could break them, you know? And that's a mentality that we soaked in right away. These things you're taught—"This is supposed to be in tune, this is supposed to be in time"—are things that we've been beating ourselves up about as guitar players since we were kids. But with this record, all the rules went out the window.

What guitars and amps did you use on the record?

HALE Unlike in the past, I primarily used the same rig that I use on the road, which is basically Marshall stacks with JCM 800 heads. It was refreshing to go into the situation knowing what kind of tones and sounds I was going to get.

HOTTINGER I brought over all my Marshall and Fender amps, my EVH, and an Analog Outfitters amp. But my main rock sound came from one of Jay's amps—a Fender ToneMaster from the Nineties; I loved it so much that I ended up getting one on eBay halfway through the record. It's an earlier serial number than his! [*laughs*]

HALE As far as guitars, I'm using my signature Gibson Explorer for a lot of it—actually, I have two of those. One has Burstbucker pickups, and one has classic '57s, so I'd switch off between them depending on the song. And I ended up using a Les Paul baritone and a Les Paul Supreme, as well.

HOTTINGER I have a '59 reissue Les Paul that sounds amazing. I also used a baritone Fender Blacktop Tele that I gutted a few years ago and put some Duncan SH11 pickups in it. I also used a Nineties Fender Custom Shop '57 hardtail Strat, and a Gibson Johnny A.

The two of you have been playing together for over a decade now. How has your guitar partnership evolved or changed during that time?

HALE I think it continues to evolve, but I have a different perspective. Since I didn't start on guitar, my approach is a little askew; I approach the guitar from the point of view of a singer and a piano player. There's a huge element of "wrong" in what I do on guitar, and Joe and I have always come from two different corners of the world. We end up complementing each other, but we're not necessarily on the same path. [*laughs*]

HOTTINGER No, not at all, but I love when we do solos together onstage; Lzzy's got this awesome vibrato, which is like [*Cinderella frontman*] Tom Keifer's—it's just wide, open and huge. And my vibrato's not like that at all, so when we do guitarmonies, I'm always trying to match her vibrato. She's got a cool vibe when she does solos that I would never be able to replicate!

HALE I think that by having the different perspectives, and not having learned guitar in the same way, it keeps it from overlapping onto each other. There's a tremendous amount of respect between us for what each of us brings to the table. Nobody's ego's getting hurt, because we're not stepping all over each other's parts. When I was younger, I used to think that, because I didn't necessarily go through the same "school of guitar" that some of these people have, I wasn't doing it right. But working with people like Joe and Jay, I've realized that, as long as you're doing something with feeling, then it's all good! GW

"WITH THIS RECORD, ALL THE RULES WENT OUT THE WINDOW." —LZZY HALE

PREVIOUS PAGE: JASON GOODRICH; JODY DOMINGUE STUDIOS

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SOUND CHECK

the gear in review

91
SCHECTER
Jeff Loomis JL-7

92
ROLAND
Cube 10GX Amplifier

94
EPIPHONE
1939 Century Amplifier

96
SEYMOUR DUNCAN
805 Overdrive

98
TC-HELICON
Ditto Mic Looper

98
VICTORIA
Silver Sonic Amplifier

Big and Rich

TAYLOR 618E **By Chris Gill**

MAPLE IS THE tonewood of choice for the back and sides of most acoustic archtop and jazz guitars, but relatively few flattop guitar models have maple bodies. Part of the reason is that attributes like impressive volume projection, bright treble and exceptional individual note definition that make maple ideal for an archtop are not always ideal for traditional flattop acoustic tones. However, these problems are less the fault of the materials and more due to construction techniques. Simply put, bracing patterns and other construction details that work fine with rosewood or mahogany backs and sides aren't always ideal when the back and sides are made of maple.

Maple has enjoyed popularity as a tonewood for jumbo flattops, but most players generally prefer these instruments for strumming loud rhythms and little else (which is why maple jumbos have been the flattop of choice for players from Elvis Presley to Pete Townshend). Taylor's 618e Grand Orchestra model can be a big, bold and loud sound cannon that is certainly ideal for these applications, but it's much more well-rounded, sweeter and warmer sounding as well thanks to construction refinements developed by master builder Andy Powers. As a result, it's one of the most versatile jumbo flattop acoustics available on the market today.

Taylor 614ce (foreground) and flamed maple back of 618e

FEATURES Measuring 16 3/4 inches across the widest part of the lower bout and five inches deep, the 618e is a big guitar indeed, but thanks to its slim upper bout and surprisingly light weight it's not unwieldy or uncomfortable to play. In addition to maple back and sides, materials include a torrefied Sitka spruce top, hard rock maple neck, striped ebony pickguard and ebony fretboard, bridge and headstock overlay. The nut is Tusq and measures 1 3/4 inches wide, and the saddle is made of micarta. The ebony/grained ivoroid/abalone rosette and grained ivoroid winged fretboard inlays give the 618e upscale appearance that is classic and understated yet undeniably deluxe.

The neck has a 25 1/2–inch scale, 20 frets and a slim, somewhat flat C-shaped profile that is very comfortable to play. The ultra-thin gloss finish, which measures 3.5 mils or less and was introduced last year on Taylor's 800 series guitars, is now featured on this model as well, and, in conjunction with the protein glues used for the 618e's construction, minimizes damping and enhances resonance. The back and sides are also finished with a thin, hand-rubbed "Brown Sugar" stain that is a rich, milk chocolate brown color.

Taylor also outfitted the 618e with their acclaimed new Expression System 2 electronics. Controls consist of side-mounted master volume, tone and bass knobs, and the piezo pickup crystals are actually located behind the saddle instead of directly underneath it to provide warmer, more natural-sounding acoustic tone when amplified. Taylor also increased the output gain of the preamp to make the system more compatible with mixing consoles, mic preamps and other amplification gear.

PERFORMANCE The best word to describe the sound of classic maple-body jumbo flattops is "donut," as the middle is basically empty. However, the Taylor 618e delivers rich, warm and fat midrange thanks to Andy Powers' newly developed back bracing profile—an important feature that many flattop builders ignore or overlook. The torrefied top also helps by providing the responsive dynamics and mellow tonal characteristics of an aged top. While the attack is still brilliant and fast, it's not harsh like many maple jumbo flattops can be. With its impressive volume output, ideal balance across the entire frequency range, reverb-like resonance and stellar individual note definition, the 618e is the acoustic guitar equivalent of a grand piano. It's the perfect choice for guitarists who prefer to play unplugged but want more tonal complexity than the average jumbo flattop offers.

Taylor's Expression System 2 ensures that all of the 618e's finest natural acoustic attributes are retained when the guitar is amplified. There's really no need for the multi-band graphic EQ sliders found on most other acoustic-electrics as the guitar already sounds good on its own, and the piezos capture the guitar's natural sound in impressive detail. Should you need a little extra bite for playing rhythm in a band or a touch more bass for added warmth when playing solo fingerstyle, the single tone knob should meet the needs of most players.

For video of this review, go to GuitarWorld.com/Apr2015

CHEAT SHEET

- **LIST PRICE** $3,798.00
  MANUFACTURER Taylor Guitars, taylorguitars.com
- A new back bracing profile and the torrefied Sitka spruce top enhance midrange and resonance, making the 618e sound fuller than other jumbo flattops.
- The ultra-thin finish measures less than 3.5 mils thick, allowing the tonewoods to vibrate with maximum dynamics and responsiveness.
- The maple back and sides feature a hand-rubbed "Brown Sugar" stain that provides the warm appearance of mahogany or rosewood.
- Taylor's Expression System 2 incorporates piezo crystals mounted behind the saddle instead of directly underneath it to provide more natural acoustic sound.
- **THE BOTTOM LINE**
  With its ample volume output, balanced frequency response, thick midrange, and sweet resonance, the Taylor 618e is by far the most versatile jumbo maple flattop ever made.

For video of this review, go to GuitarWorld.com/Apr2015

Extended Play

SCHECTER JEFF LOOMIS JL-7 By Chris Gill

A TRUE GUITARIST'S guitarist, Jeff Loomis is no stranger to readers of this magazine for his work as a solo artist and with the bands Nevermore and Arch Enemy. Eight years ago Schecter introduced its first Jeff Loomis signature model, a seven-string guitar based on Schecter's C-7 Hellraiser but with various modifications requested by Loomis. The Jeff Loomis JL-7 is Schecter's most recent Jeff Loomis signature model, which features numerous significant refinements that make it one of the most impressive products in Schecter's current lineup of nearly three-dozen seven-string models.

FEATURES The JL-7 is available with either a gloss black or Vampyre Red Satin finish and with either a Hipshot Hardtail string-thru-body tailpiece or Floyd Rose 1000 Series vibrato. Our test version was the black model with the Hipshot bridge. Some of the refinements include a thinner body with a more substantially arched top, a modified cutaway that provides better access to the uppermost frets, repositioned volume control and pickup toggle switch, and extra-jumbo stainless steel frets. The pickups were also changed and now consist of EMG 57-7H bridge and EMG 66-7H active humbuckers with Alnico magnets and steel pole pieces.

The swamp ash body is very light and comfortably contoured. The maple/walnut multi-ply neck features a natural satin finish and is attached to the body with Schecter's Ultra Access set neck construction that has the smooth, seamless feel of a neck-thru-body design. The maple fretboard is decorated with tasteful "metal cross" inlays and features 24 frets and glow-in-the-dark side dot markers. With its 26.5-inch scale, the neck provides ideal tension for the lowest string as well as down tuning, and the ultra-thin C-shaped neck profile maximizes playing comfort.

PERFORMANCE The refinements made to the JL-7 result in one of the most satisfying experiences I've ever had with a seven-string guitar. The clarity and warmth of the EMG pickups are phenomenal, delivering massive tones with high-gain distortion yet retaining the definition of each individual note in chords. The light body weight, contours, cutaway and neck profile make the JL-7 very comfortable to play. The fretboard provides a familiar string-spacing feel for six-string specialists without being too wide, although the longer 26.5-inch scale takes a little adjustment to get used to. The attention to detail in the construction is immaculate, with smoothly rounded edges on the fretboard and frets adding to the JL-7's comfort and playability and giving it the feel of a handcrafted custom instrument.

GUITAR WORLD GOLD AWARD PERFORMANCE

CHEAT SHEET

LIST PRICE
$1,499.99

MANUFACTURER
Schecter Guitar Research, schecterguitars.com

- EMG 57-7H bridge and 66-7H active humbuckers with Alnico magnets and steel pole pieces provide warm but detailed tone perfect for the JL-7's expanded frequency range.
- A 26.5-inch scale accommodates both the lowest string and down tuning while providing fast feel and playability similar to standard guitar scale lengths.

THE BOTTOM LINE
The Schecter Jeff Loomis JL-7 is a sleek and stylish guitar with aggressive tone and comfortable playability that's ideal for six-string players making the transition to seven strings.

GUITAR WORLD GOLD AWARD PERFORMANCE

Unboxed

ROLAND CUBE 10GX AMPLIFIER By Chris Gill

NOT TOO LONG ago, practice amps were about as exciting and satisfying as a mayonnaise on white bread sandwich. About the best thing anyone could say about them is that they produced a sound that was louder than someone talking, but their tones and features (if they offered anything beyond basic volume and tone controls) weren't exactly inspirational.

Enter Roland's Cube series, which proved that tiny, affordable amps didn't need to be boring. One of their latest products—the Cube 10GX—even allows you to customize it any time you want using an app for a smart phone or tablet. Surprisingly affordable and shockingly versatile, the Roland Cube 10GX is easy to use and so much fun to play that you may consider plugging into a bigger rig too much of a hassle.

FEATURES The Roland Cube 10GX has almost identical dimensions to the beloved tweed Fender Champ, but it's probably 100 times more versatile. Power output is 10 watts, and a single 8-inch speaker is housed in a cabinet with a completely closed back to enhance bass response.

A selection of three COSM amp models (Clean, Crunch and Lead) is accessible via a pushbutton on the top control panel, and volume and gain controls let users dial in a variety of clean, overdrive and distortion textures. The three-band EQ section provides the usual bass, middle and treble controls, and an Effect knob provides access to chorus, delay, reverb and spring reverb. Only one effect is available at a time, and the delay and reverb decay times are variable. The rear panel provides 1/8-inch auxiliary input and recording/headphone output jacks.

Roland's free Cube Kit app for iOS and Android devices allows users to replace the COSM presets with custom COSM amps. Currently the app provides 10 different COSM amp types: JC Clean, Black Panel, Brit Combo, Tweed, Classic Stack, Orng Stack, Metal Stack, R-Fier Stack, as well as acoustic guitar and bass amps, allowing you to use acoustic guitars and basses. Any custom COSM amp can be assigned to any of the amp type presets. For example, you can customize the Cube 10GX to provide Classic Stack, Metal Stack and R-Fier Stack amp types or JC Clean, acoustic guitar and bass.

PERFORMANCE The most impressive feature of the Cube 10GX is its sound quality. All of the COSM presets and custom amp types deliver outstanding tone and responsive performance that simply feels great to play. While the effects are somewhat

For video of this review, go to GuitarWorld.com/Apr2015

basic and limited, they sound great as well and add a nice touch of professional polish to the overall tones and textures. The EQ section changes depending on which amp type is selected, but the voicing of the EQ always provides a useful variety of tones that never sound artificial or unnaturally harsh. The high gain amp types have the fast attack and crisp articulation of a solid-state amp or distortion pedal instead of the softer transients of an actual tube amp, which is ideal for perfecting speed-picked metal rhythms and precise soloing. The clean tones are satisfyingly harmonically rich and expressive, providing ample body for jazz and percussive twang for country.

Loading new COSM amp types couldn't be any easier, but note that the process requires a physical cable connection between the smart phone/tablet and the Cube 10GX amp. Wireless Bluetooth connection would provide the ultimate convenience for this application, but that feature would probably add quite a few extra bucks to the 10GX's insanely affordable price, and most players will probably keep their three favorite COSM amp types loaded in the amp once they've narrowed down their choices.

CHEAT SHEET

- **STREET PRICE** $129.00
  MANUFACTURER Roland Corporation, rolandus.com
- Three COSM amp types are available, which provide the tonal variety and functionality of a three-channel amp.
- The free Cube Kit app for iOS and Android smart phones and tablets allows users to customize the amp by downloading new COSM models to the amp type presets.
- **THE BOTTOM LINE**
  A fun practice amp and a versatile recording tool, the Roland Cube 10GX stands out from the usual compact practice amps with its amp type customization feature and outstanding tones.

New EQ

WHATS NEW AND C

ToneConcepts Inc.

"THE LUKE" STEVE LUKATHER SIGNATURE PEDAL

Created in collaboration with Steve Lukather, "The Luke" is an innovative and musical tone-shaping preamp boost pedal with unparalleled power, transparency and tonal flexibility that enhances any guitar and amp combination. The pedal provides up to 20dB of pure volume boost and features hand selected components and an improved control layout with custom pot tapers resulting in improved control, fine tuning and usability. "The Luke" is housed in an octagonal pedalboard-friendly, roadworthy chassis that features a unique caricature of Lukather.

LIST PRICE $269.00
toneconcepts.com

DiMarzio

JOHN PETRUCCI SIGNATURE CLIPLOCK GUITAR STRAP

The John Petrucci ClipLock Guitar Strap is 2-inch black nylon and features John's JP shield logo in gray and black stitched to the lower front portion, just above the heavy-duty clip and bushing that attaches to your guitar. The strap is available with either blue or red topstitching. The strap comes in a standard length adjustable from 38 3/4 to 58 1/2 inches (98.4 to 148.6 centimeters), and is also available in the exact custom length John uses, 35 to 51 inches (89 to 129.5 centimeters). Three John Petrucci Jazz III picks by Dunlop are also included with each strap.

LIST PRICE $39.99
dimarzio.com

For video of this review, go to GuitarWorld.com/Apr2015

Deco of Decadence

EPIPHONE 1939 CENTURY AMPLIFIER

By Chris Gill

BACK IN THE late Thirties when the electric guitar was still in its infancy, Epiphone produced a variety of Electar model amplifiers to pair with their electric guitar models. The Century and Zephyr amps were designed to go with Epiphone's classiest, top-of-the-line electric guitars with the same names. Unlike most amps produced at the time, which resembled luggage, the Century and Zephyr amps were housed in maple or birch cabinets with tasteful art deco styling that looked right at home in the upscale nightclubs where they were often used.

Epiphone recently introduced a reissue of the 1939 Century amplifier. This compact 20-watt 1x12 combo faithfully reproduces the original version's cabinet down to the six-point screws, grill cloth and chrome-plated carrying handle while offering a newly designed tube amp circuit.

FEATURES The Epiphone 1939 Century features a pair of 6V6 power amp tubes that provide 20 watts of output and two 12AX7 preamp tubes. The 12-inch speaker is Epiphone's own special-design 8-ohm Electar model. Like the vintage amplifiers that inspired it, the Epiphone 1939 Century has a simple control panel that features only a volume and a tone control. However, three individually voiced inputs and a pull boost function on the volume control (which also can be controlled with an optional footswitch) greatly expands the amp's tonal versatility. Instead of the instrument, mic and phonograph inputs on the original (which were actually wired in parallel), the reissue has bright, normal and dark inputs. Other modern features include an internal variable bias control and a speaker output jack for connecting the amp to an external speaker cabinet.

PERFORMANCE The circuit's push/pull fixed-bias output stage and long-tail pair phase inverter provide impressive clean headroom for a small, vintage-style combo, but the amp still can get satisfyingly gritty and nasty with the volume control cranked up past 7 (when using single coil pickups, earlier with humbuckers) or with the pull boost function engaged. Whereas most "Dark" inputs on other amps produce muddy, flabby tone, here it sounds more like most Normal channels with just a touch less treble brilliance. If you prefer bright, sparkly tones, they're available from the Normal and Bright inputs, with the latter sounding razor sharp with the tone control set anywhere past 5. The amp sounds best with the volume control fully pegged, where the distortion is gloriously vicious yet refined and clean tones are just a twist of the guitar's volume knob away.

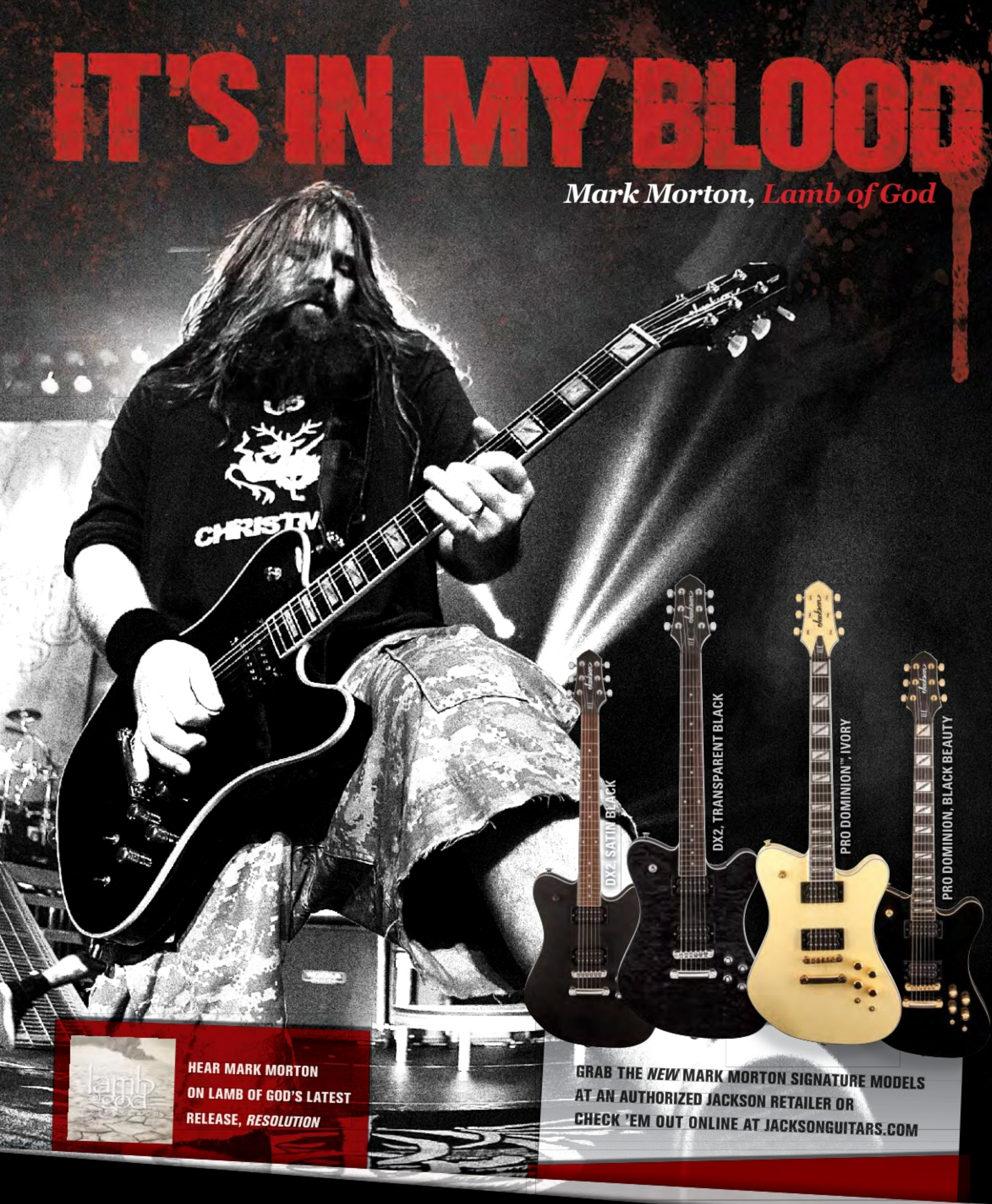
CHEAT SHEET

LIST PRICE $665.00
MANUFACTURER
Epiphone,
epiphone.com

- The wood cabinet, chrome-plated handle, grill cloth and six-point screws are all faithful to the design of Epiphone's original Electar Century amp from the Thirties.
- Bright, Normal and Dark inputs plus a pull-boost function provide greater sonic versatility than the typical vintage-inspired amp.
- **THE BOTTOM LINE** The classy retro styling of the Epiphone 1939 Century make it the ideal affordable living room practice amp, but the sound and performance make it great for the studio and small gigs too.

IT'S IN MY BLOOD

Mark Morton, Lamb of God



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SOUNDCHECK

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GUITAR WORLD GOLD AWARD PERFORMANCE

Chip Off the Old Block

SEYMOUR DUNCAN 805 OVERDRIVE By Chris Gill

THE VARIETY OF overdrive and distortion pedals on the market these days is truly staggering. The vast majority are basically good at one or two applications, such as clean boost, blues overdrive, hard rock rhythm crunch, or metal distortion, but pedals that can do all of this (and do it very well) are very rare indeed.

The Seymour Duncan 805 Overdrive may be based upon the classic 808 Tube Screamer overdrive, but that's really just a starting point as it does so much more. Instead of building an imitation with perhaps a few circuit changes thrown in for good measure, the 805 Overdrive features an entirely different chip (an MC33178) and provides an expertly voiced three-band EQ section that delivers higher levels of saturated gain, lower noise and increased tonal versatility.

FEATURES On the surface, the Duncan 805 Overdrive seems pretty simple and straightforward. It has the usual Level and Drive controls along with three mini pots that individually adjust bass, midrange and treble frequencies at 90Hz (+/- 11dB), 750Hz (+/- 11dB) and 2.1kHz (+/- 12dB) respectively. In addition to the MC33178 chip, the 805's circuit employs back-to-back stacked glass diodes to generate distortion and provide up to 36dB of gain.

Mono input and output jacks, and a jack for a 9- to 18-volt DC adapter, are located on the front surface instead of the sides. The pedal also includes an easy-access battery compartment on the bottom, a heavy-duty footswitch, bright green on/off LED and true bypass switching.

PERFORMANCE The range of tones and textures that the 805 produces is impressive, particularly for a pedal with such a straightforward, no-nonsense control layout. With the Drive control turned fully counterclockwise and the Level knob cranked up, it produces a dynamic clean boost that's transparent with the EQ knobs set at 12 o'clock. With the Drive control set from 9 to 12 o'clock the pedal delivers classic overdrive, and beyond that it produces increasing amounts of distortion that go into full-on metal territory.

The EQ controls provide a similarly impressive range and are perfectly dialed in to ideal sweet spots for a variety of rhythm and lead guitar tones. Boosting the midrange produces a vocal-like honk, while cutting it accentuates the bass and treble frequencies without making the tone too thin. Thanks to the streamlined control layout, users can dial in any tone they want in seconds, eliminating the need for today's usual cluttered array of overdrive and distortion pedals.

CHEAT SHEET

STREET PRICE
$139.95
MANUFACTURER
Seymour Duncan,
seymourduncan.com

- The three-band EQ is dialed in to optimum frequencies for shaping a wide variety of desirable lead and rhythm guitar tones.
- The Drive control provides up to 36dB of gain to produce everything from transparent clean boost to highly saturated metal distortion.
- **THE BOTTOM LINE** With its versatile three-band EQ section and impressive gain range, the Seymour Duncan 805 Overdrive can handle just about any overdrive or distortion application a guitarist needs.

C9 ORGAN MACHINE

The latest organ machine springboards off the game changing B9 to mine another rich vein of classic gold and deliver 9 new, definitive sounds, featuring a collection of some of the coolest electric organ and vintage electronic keyboard sounds ever. Like the B9, it delivers precise control over percussive click, modulation, attack/sustain, drawbar setting and high frequency content. Transform your instrument or use together with the B9 for dual keyboard possibilities!

BASS SOUL FOOD

TRANSPARENT OVERDRIVE

With its gain stage and signal path optimized for bassists and guitarists who want more low-end definition, this pedal's clean boost and natural overdrive will really enhance your sound. Adjustable clean blend for maximum versatility plus boosted power rails for more headroom and definition. Active pickups? No problem with the switchable -10dB pad. Selectable true or buffered bypass, too!

OCTAVIX

Building on the legendary Octavia® vibe of the late 1960s, an incendiary octave up and fuzz that goes from understated to unrestrained transport you to a world of bell bottoms and purple haze.

Volume, Boost and Octave controls let you dial in the right vintage tone. Switchable 24/9volt power rails bring on a tight or saggy sound. True bypass, too!

'Scuse me while I kiss the sky.

SUPER PULSAR

stereo tap tremolo

A truly super tremolo with powerful controls and signal routing. Sculpt the tremolo's shape with adjustable sine, triangle and pulse waveforms while tap tempo and tap divide ensure synchronicity. Control your tempo with the Rate knob, Tap footswitch or through an external source. The envelope filter section gives you dynamic controlover both depth and rate which can increase or decrease with your input signal. Access factory rhythms or create your own rhythmic tremolos using the on-board sequencer while the LED array displays the pattern. Save and recall up to eight customized presets. Conjure moving tremolos on-the-fly with expression control over Rate, Depth, Shape, Phase and Volume. Stereo input/output lets you choose any combination of stereo/mono operation. Analog circuitry yields warm, lush tone that will envelop you in shape shifting waves.

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GUITAR WORLD GOLD AWARD PERFORMANCE

Pass the Mic

TC-HELICON DITTO MIC LOOPER By Chris Gill

LOOPING EFFECTS CAN offer immense creative potential, but one of the biggest limitations of most looping devices on the market is that they are designed almost exclusively for use with electric guitars. The new TC-Helicon Ditto Mic Looper is designed to provide vocalists or musicians who play acoustic instruments with simple and straightforward looping functions similar to those of TC Electronic's popular Ditto Looper for electric guitar.

FEATURES Whereas the TC Electronic Ditto Looper features only one footswitch, the Ditto Mic Looper has separate Loop and Stop footswitches that actually simplify operation by eliminating confusing double tap functions or unwanted playback. The input and output jacks feature XLR connectors, and the pedal includes a built-in mic preamp with phantom power so a mic can be plugged directly into the pedal without any other equipment in front of it. The pedal's only control knob adjusts the balance between the live microphone and the loop playback level. There is no gain control because the Ditto Mic Looper automatically adjusts input gain to the optimum level for the mic. Vocalists can even operate looping functions remotely from the mic itself when using TC-Helicon's MP-75 or Sennheiser's e835fx microphones.

PERFORMANCE Creating loops with the Ditto Mic Looper couldn't be any easier. The pedal starts recording when the Loop footswitch is pressed, and pressing it again begins playback from the beginning of the loop. Pressing the Loop footswitch during playback allows users to record overdubs. Pressing the Stop footswitch pauses the loop, and pressing it again resumes playback from the point where the loop was paused. Holding down the Stop footswitch erases the loop. The last loop recorded remains in the pedal's memory even after the pedal is unplugged from its power supply, allowing you to keep loops recorded at a previous gig.

CHEAT SHEET

STREET PRICE
$149.99
MANUFACTURER
TC-Helicon,
tc-helicon.com

THE BOTTOM LINE
The TC-Helicon Ditto Mic Looper makes it easy for vocalists and acoustic instrument players to enjoy creative looping effects with its streamlined operation and automatic gain control functions.

Buzz Bin

Victoria Silver Sonic Amp

For more than two decades, Mark Baier, owner of the Victoria Amp Company, has made some of the best reproductions of Fifties-era Fender tweed amplifiers. In recent years, he's broadened his amp line to include many original designs that pick up where Leo Fender left off. The Silver Sonic is one of those creations, with a lively and focused voice that conjures vintage sweetness in a brand new amplifier.

The Silver Sonic incorporates the Bassman 5F6-A circuit combined with a matched pair of 6V6 tubes that deliver silky compression to its 20 watts of output power. The amp features a single custom-designed 12-inch Victoria speaker housed inside its finger-jointed pine cabinet. Construction is detailed with point-to-point wiring, custom-wound transformers and top-shelf electronics. It also features dual inputs, three-band EQ and a built-in Accutronics tube reverb and harmonic filter vibrato.

GUITAR WORLD PLATINUM AWARD EXCELLENCE

The Silver Sonic is a nuanced amp that nails detailed and classic tones. It has plenty of clean headroom and a sharp midrange that's ideal for pumping your favorite overdrive stomp box to cut through the mix. Want to get stinging tones with squishy, touch sensitivity? Simply crank up the volume. The reverb is airy, while the vibrato circuit is refined enough for ferocious choppiness or soft pulses. *—Paul Riario*

LIST PRICE $3,395.00
MANUFACTURER Victoria Amp Co.,
victoriaamp.com

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THE PATH OF LEAST RESISTANCE

Finding easier ways to alternate pick

By Jimmy Brown

I USED TO DO A LOT OF THINGS the hard way. As a young man studying jazz guitar in college, I went through a period of several years during which I was obsessed with alternate (down-up) picking and being able to "muscle through" the most difficult patterns and shapes with the goal of attaining technical virtuosity. To that end, I would spend long, lonely hours, seven days a week, dedicated to practicing every conceivable scale and arpeggio I learned, drilling on every possible fingering shape and melodic interval pattern and repeating each exercise in all 12 keys. Then I would do it all over again, starting on an upstroke!

Much of this practice time spent in the prime years of my life turned out to be a big waste of effort. While the campaign was beneficial for learning the fretboard, the technical benefit was ultimately disappointing. I did all this picking-practice drudgery with the hope and expectation that one day I would wake up, pick up my guitar and be able to fluently rip through any melodic pattern like a chainsaw. It never really happened. Instead, my picking hand became chronically fatigued and sore. I'm fortunate to have not developed tendonitis or carpal tunnel syndrome during this period! The fact that I had always been athletic and had good circulation probably helped my hands cope with the repetitive stress I was subjecting them to on a daily basis and saved them from ruin.

My touch and feel, which I was so proud of as an unschooled, hard-rocking teenager, became rather stilted and mechanical sounding. I'd go to play some real music but, because my chops were worn-out from doing battle with difficult exercises all morning, my playing would sound tired and lifeless, and, even worse, I would sometimes, when jamming with a drummer, inadvertantly "turn the time around"—slowing down or speeding up to the point where the downbeats and upbeats are reversed. It was unfair and maddening! How could this be happening to me? I was as dedicated to practicing as an Olympic athlete. But because I was practicing doing a lot of things inefficiently, I was training myself to be a beast of burden and wasn't focusing on exploiting all the easy, albeit elusive, "openings" that are available on the guitar, nor was I working on compiling a vocabulary/arsenal of cool-sounding licks that are not too difficult to perform. Moreover, as a result of practicing everything only at a moderately fast tempo—16th notes at 110 to 120 beats per minute—I wasn't effectively developing the *fast-twitch muscle fibers* and associated nerves that come into play when performing quick, graceful movements.

I eventually realized that, for me at least, achieving alternate picking fluidity on the guitar is not a matter of doggedly forcing the pick hand to execute difficult movements, but rather about finding an optimum

fret-hand fingering for any given note sequence that's the easiest on the pick hand while, just as importantly, avoiding other patterns that are more technically difficult and bog down the hands like quicksand.

When alternate picking, many guitarists, whether they realize it or not, get hung up when *crossing strings*. The number of notes picked on each string and the stroke direction when crossing to a higher or lower string determine how difficult a pattern is to pick. I've discovered that the key is to try and arrange my fret-hand fingering shapes so that the string crosses feel smooth and efficient—what is referred to as *economy of movement* (not to be confused with *economy picking*, which is a different topic). With a bit of thoughtful experimentation, one can discover and "bookmark" patterns that work well for fast alternate picking...and, just as important, weed out those that don't.

Let's look at a couple of examples of this principle. **FIGURES 1–3** show three different ways to play the same repeating eighth-note scalar sequence. The first way, **FIGURE 1**, is the most laborious and inefficient for the pick hand because it requires four string crosses across three adjacent strings (the D, G and B). As you can feel from trying to alternate pick this figure quickly, it's arduous, cumbersome and hardly worth the effort, regardless of whether you begin on a downstroke or an upstroke.

Now compare this to **FIGURES 2** and **3**. In each case, the same eight notes from **FIGURE 1** are consolidated onto only two strings, resulting in a more efficient alternate picking scheme, with only two string crosses required, both of which are much easier to perform because of the strokes used. In both **FIGURES 2** and **3**, I'm using what's called *outside-the-strings picking*, whereby the pick stroke used right before crossing sends, or propels, the pick in the direction it needs to go (toward the next string). This is comparable to the way a catapult is used on an aircraft carrier to help a fighter plane accelerate during take off.

Why play a descending A harmonic minor scale run like this (**FIGURE 4**), when you could instead perform the same note sequence with far less pick-hand effort, like this (**FIGURE 5**)? The first way, with all the notes fretted in one position, may at first appear to be more technically efficient, but the pick hand is working *way* too hard making all the string crosses. The alternative fingering scheme (**FIGURE 5**), in which all the notes are played on one string, the high E, is not only much easier to pick, because there are no string crosses involved, it also has a brighter and more consistent timbre (tone). This "cascading down the neck" fingering pattern also looks cooler and more virtuosic to someone watching, so don't feel guilty about "cheating" with this type of lick. Non-guitarists won't know the difference and will think you have super chops!

The "trick" is to look at your instrument with a resourceful and creative problem-solving midset and experiment with different ways of playing any given note sequence *while getting the sound you want*. If you encounter what feels like a technical obstacle, don't get hung up trying to plow through it; see if you can go around it. Be like water and follow the path of least resistance to the sea.

Here's another example of what I'm talking about. **FIGURE 6** depicts a standard fourth-position fingering for a two-octave G major scale. Notice how laborious the descending part of the run (bar 2) is to alternate pick. This is due to the fact that some of the string crosses are performed with what is known as *inside-the-strings picking*, for which the pick needs to abruptly change direction in midair, which requires overcoming inertia, and travel a greater distance over the string you just picked before picking the next string, which requires more time. When crossing to a lower string, the difficulty of this movement is compounded by the force of gravity, which is pulling your pick hand toward the ground, adding extra "drag" to the directional change when switching from a downstroke to an upstroke.

All examples: Palm mute the bass strings throughout, except when holding a low note.

FIG. 1 C major scale run

⊓ = *downstroke* ∨ = *upstroke*

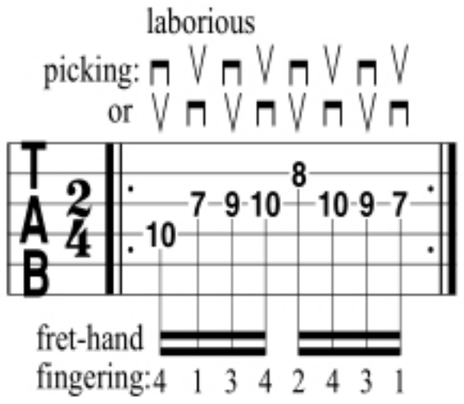


FIG. 2 same notes, different fingering

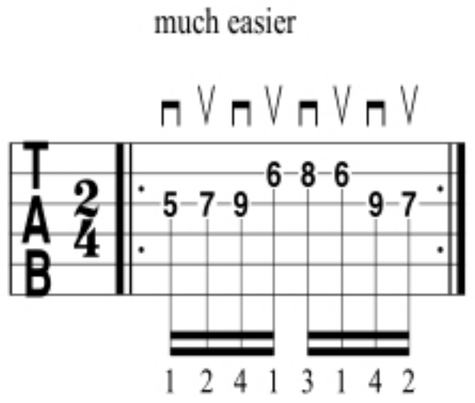


FIG. 3 same notes, different fingering

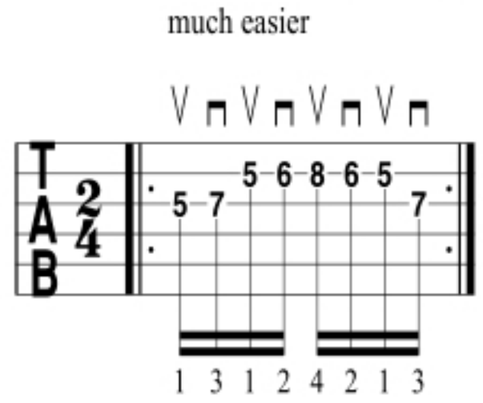


FIG. 4 A harmonic minor scale run in position

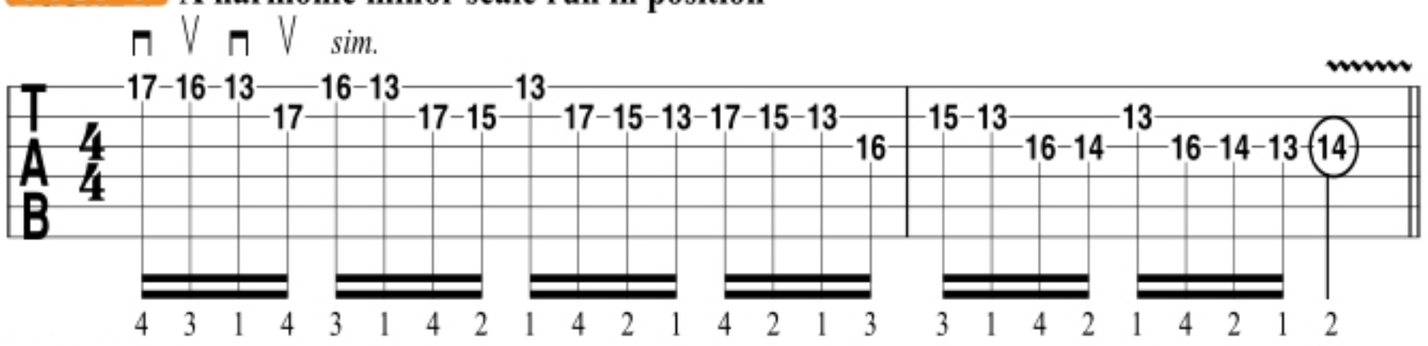


FIG. 5 same run played on one string

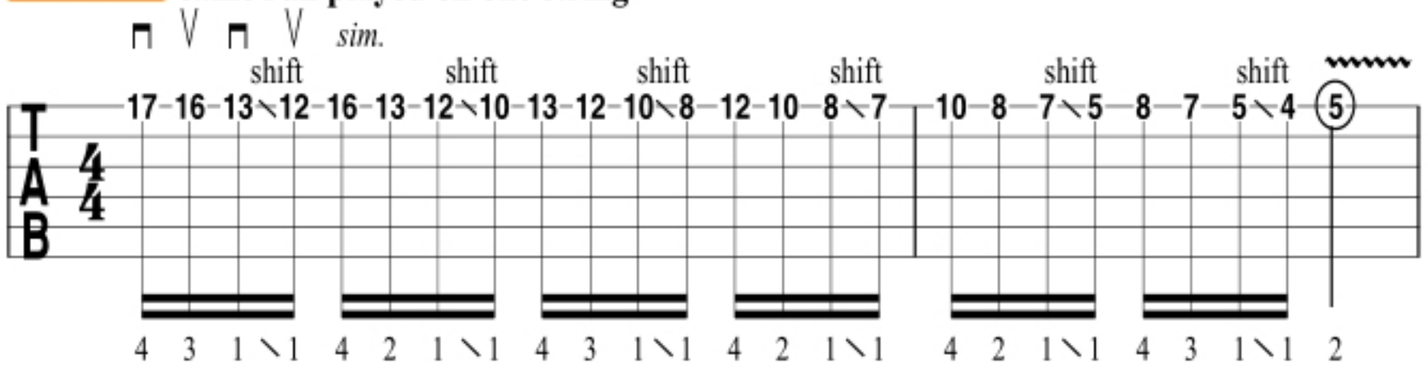
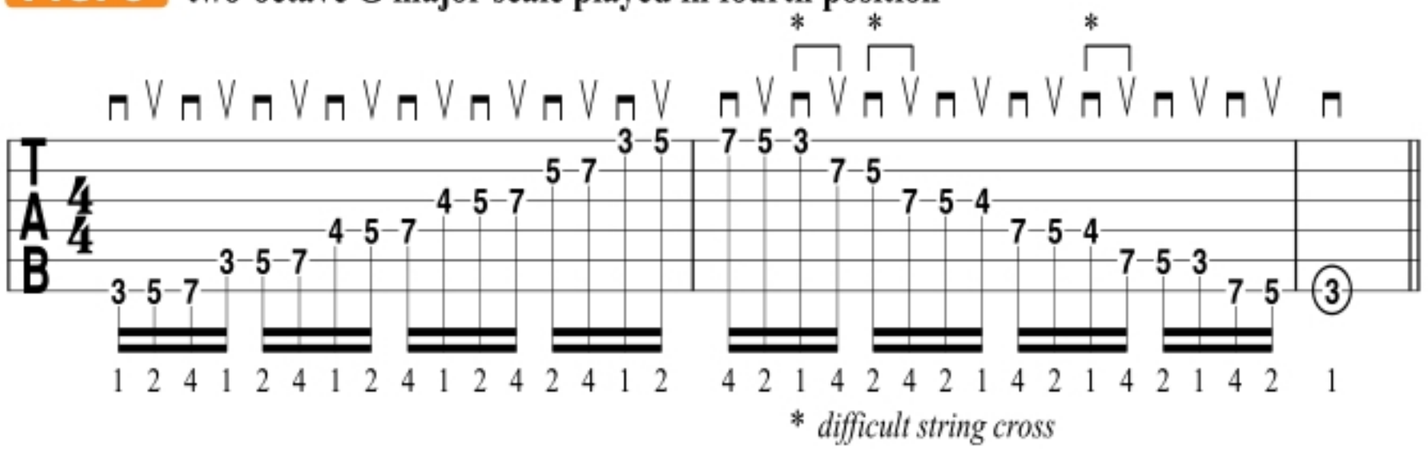


FIG. 6 two-octave G major scale played in fourth position



Now try playing the same note sequence from **FIGURE 6** using the alternative fingering shape presented in **FIGURE 7**. Notice how, when descending in bar 2, certain notes have been moved to a different string, resulting in an alternate and rather unorthodox *fretboard path*, one that entails the use of quick index-finger slides and position shifts, which make the run noticeably easier and more enjoyable to pick. And, equally important, it sounds less strained to the ear. What I've done here is strategically rearranged the fretboard path on the descent so that I'm picking an *even number of notes* on each string, beginning on a downstroke on the high E string, for the sake of using only outside-the-strings picking on each cross. Now, mind you, outside-the-strings picking does requires some effort, as the pick still needs to change direction, but it is noticeably easier to do than inside-the-strings picking. The advantage is that you're shortening the distance to the next string and thus the travel time between strokes.

Inside-the-strings picking isn't quite as difficult to do when crossing to a higher string as it is when crossing to a lower string (like in bar 2 of **FIGURE 6**) because you're getting an assist from gravity, which helps you overcome the inertia experienced when changing direction with the pick, especially if you can manage to keep your hand muscles relaxed and let the pick "fall" onto the next higher string. This is why I didn't change most of the fingerings in bar 1 of **FIGURE 7** from those in bar 1 of **FIGURE 6**. You could, however, with the objective of making things as easy as possible on your pick hand, re-arrange both your ascending and descending fingerings so that every string cross is performed with outside-the-strings picking, as demonstrated in **FIGURE 8**. Notice that we pick three notes on the low E string but then pick either two notes or four notes with a finger slide on the next four strings, without using the high E string at all. In this case, I do "backtrack" down the same fretboard path on the descent that I took going up, but on the way down I slide with my index finger instead of the pinkie. When performing finger slides, I find that *pulling* the hand in the direction you want it to go works better than pushing it.

FIGURE 9 takes this approach to an extreme, with a Steve Howe-inspired three-octave G major scale run that traverses the fretboard diagonally using four notes on each of the middle four strings and seven notes for the "turnaround" on the high E string. Again, I do "backtrack" down the exact same "steps" on the descent that I took going up, sliding between different notes with different fingers, using the index finger instead of the pinkie.

The only downside to using finger slides like this is that you hear a distinct squeaking sound on the wound lower strings, especially when playing at slower speeds and when playing on a fresh set of strings. One way to minimize the squeaking would be to only slide on the unwound G, B and high E strings, or use flatwound strings, as Pat Metheny has done at times, but most players, myself included, prefer the sound and feel of roundwounds. Another option is to try and use all four fretting fingers instead of sliding, which can require some freakishly wide stretches in the lower positions, where the frets are farther apart. You could alternatively start out with three notes on the low E string, but then only play two notes on each of the middle strings, but that too can be weird and tricky for the fret hand with seven-note scales and modes, as the hand ends up traveling in the opposite direction—down the neck when ascending and up the neck when descending—requiring a quick shift on every other note. The two-notes-per string approach works much better with pentatonic licks, as the descending A minor pentatonic "power run" in **FIGURE 10** demonstrates. Notice how I'm using four-note "cells" based on adjacent, overlapping pentatonic "boxes."

FIGURE 11 is a long, roller coaster-like 16th-note run that's based entirely on the C

FIG. 7 same notes with different fingering pattern

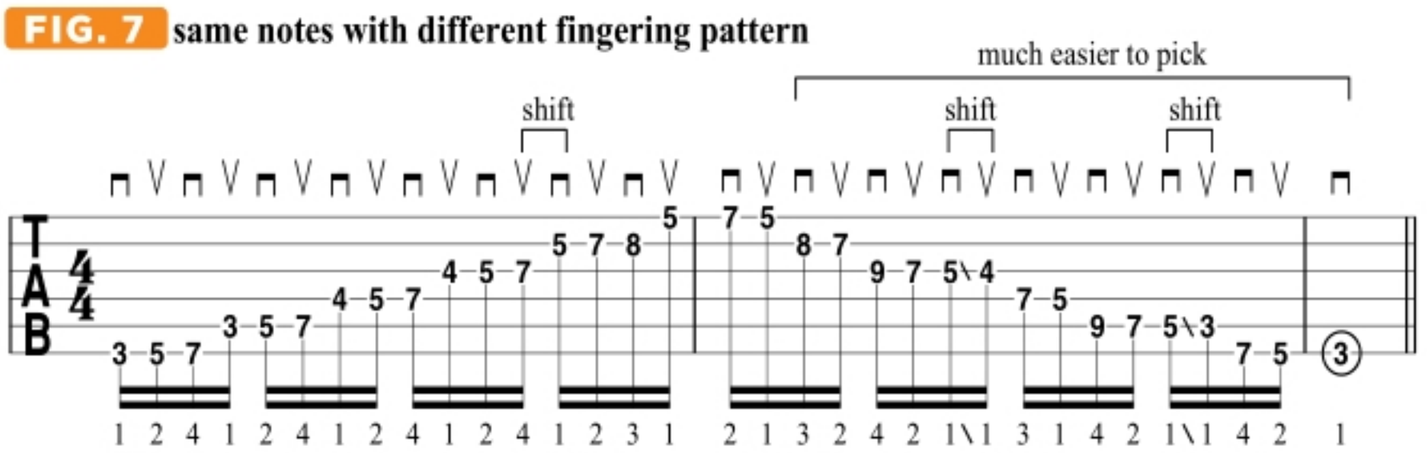


FIG. 8 same notes again, but with different ascending and descending fingerings

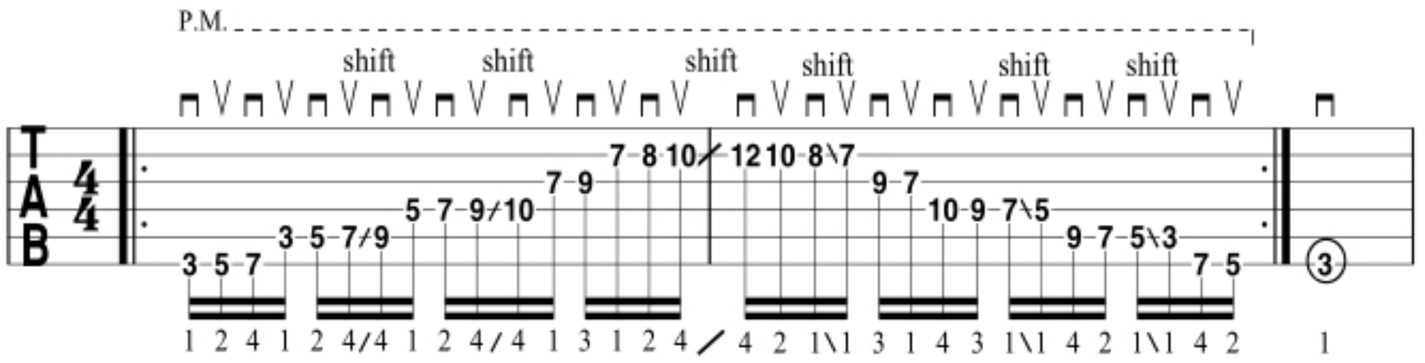


FIG. 9 three-octave G major scale run

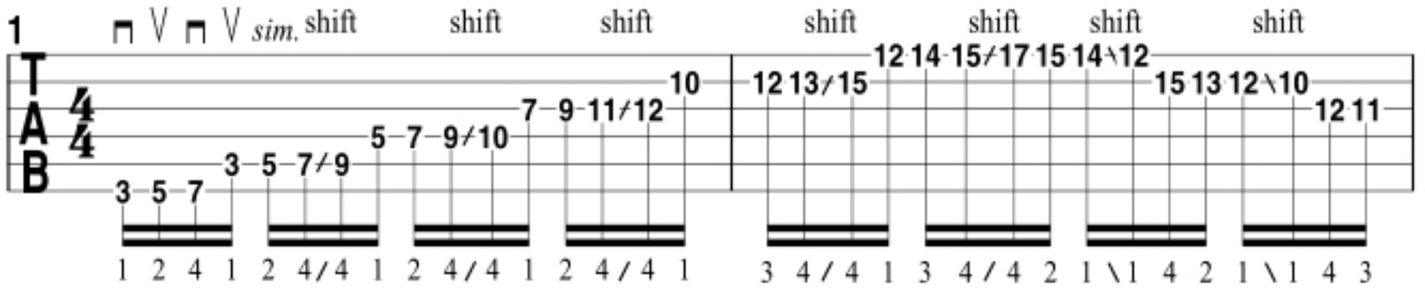
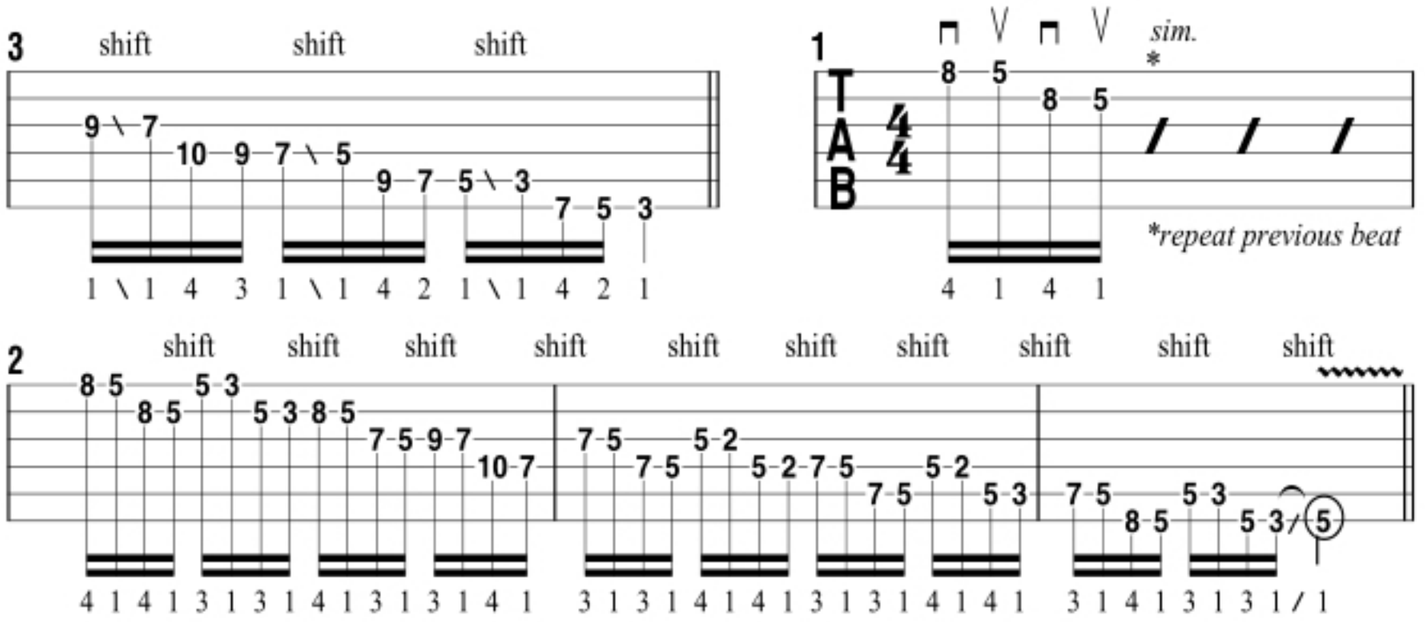


FIG. 10 A minor pentatonic "picking cell" run



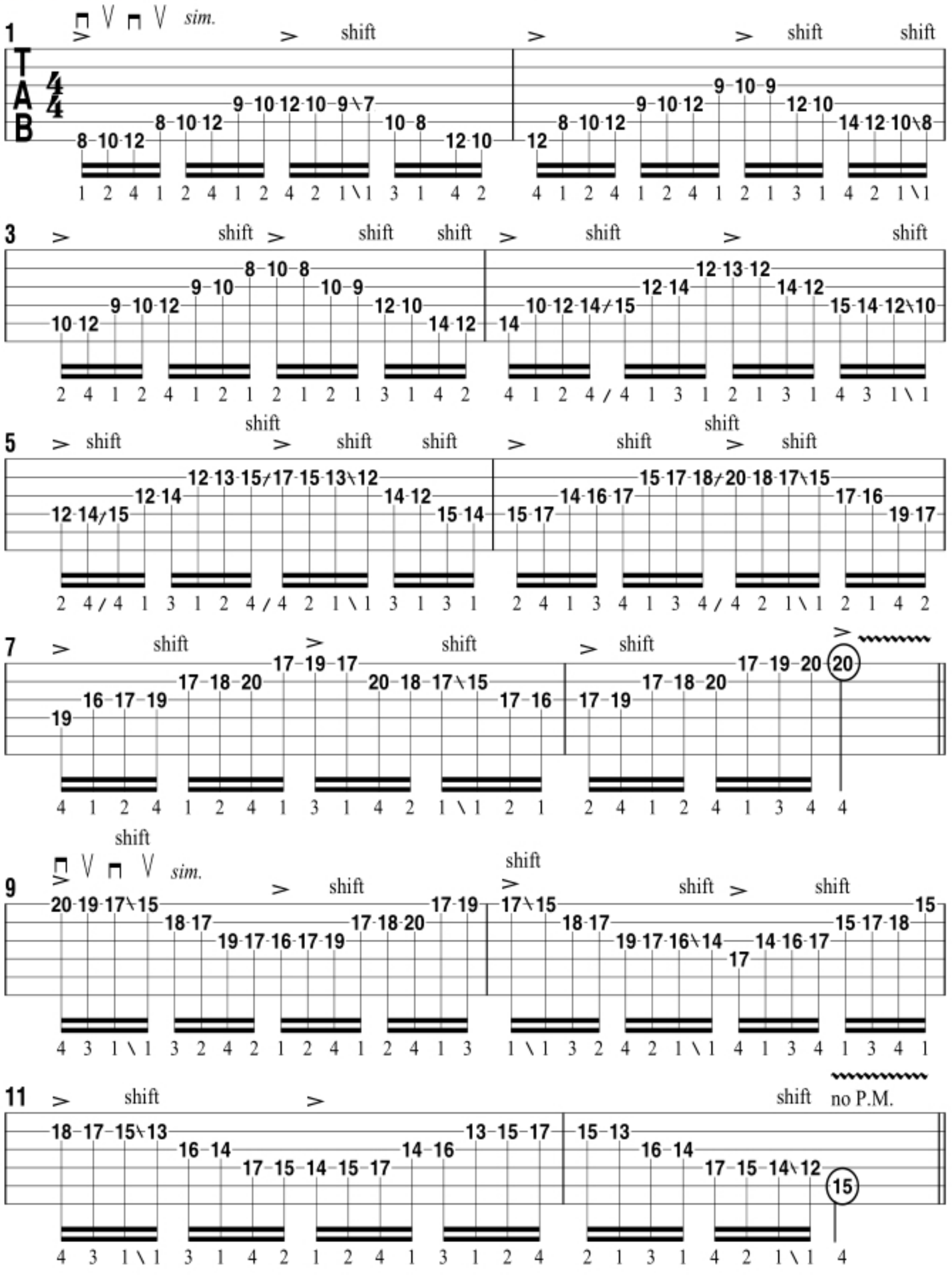
major scale and applies this path-of-least-resistance approach to all the descending string crosses. Here, the fret hand takes numerous twists and turns as the line repeatedly changes direction and works its way up and across the fretboard, with many of the notes moved to a different string the second time they're played. Again, this is done to make life easier on the pick hand.

Try doing the same thing with other scale- and mode-based licks, starting with short, repeating note sequences and working up to longer ones. A good way to go about this is to first come up with the notes you want to play, then experiment with different fingering shapes for them until you discover the ones that work best for you. (You can find a bunch of examples of alternate-picking-friendly runs in my two instructional DVDs, *Mastering Scales* and *Mastering Scales 2*, both of which are available through the GuitarWorld.com online store and include digital tab booklets of all the examples demonstrated.)

As I mentioned earlier, when it comes to technique, practicing at slow and medium tempos is important and beneficial, but so is practicing fast. If you want to be graceful and swift, you need to practice being graceful and swift. I don't buy the whole Tai Chi theory that you only need to practice your combat moves in slow motion, with the expectation that you'll be able to perform them quickly when needed. Doing the actual act at the tempo at which you're ultimately going to want to or need to do it is the only way you're ever going to observe any wasteful, unnecessary movements and learn how to eliminate or minimize them and be light on your feet, so to speak. By doing the actual act of playing fast, you'll discover much about your technique and realize what realistically works for you and what doesn't. After you've done this for a while, you may be surprised to find yourself just barely grazing the strings with your pick, or not even picking certain notes at all, instead sounding them with hammer-ons, pull-offs or "hammer-ons from nowhere" (fret-hand taps), which is completely fine and musically legitimate, as long as you like the sound you're hearing.

A good way to practice playing fast while staying relaxed (this is essential) is to solo over a backing track at a relatively slow, laid-back tempo, playing eighth notes at first then, when the moment feels right, shifting gears into eighth-note triplets, 16th notes or, if the tempo is slow enough, 16th-note triplets or 32nd notes. From an improvisational standpoint, as the chords are going by fairly slowly at the slower tempo, you'll have more time to think, "get inside the changes" and spontanesouly come up with thoughtful, inspired melodic ideas.

FIG. 11 C major scale "roller coaster" run with position shifts



Regarding the use of a metronome, yes, it can be a very helpful pratice aid, but you really don't need one. A more worthwhile pursuit, in my opinon, is to form the habit of always tapping your foot as you play both lead and rhythm, either on every downbeat or just on beats two and four (the "backbeats," where the snare drum typically hits), which is a very effective way to develop a solid sense of rhythm and *groove* and make your playing sound "in the pocket."

One final element I want to point out that greatly affects your picking technique is *tone*. A tone that you're less than pleased with will make you tense up, and this seems to affect the pick hand more so than the fret hand. So don't bother playing or practicing with a tone you're not comfortable with, as it will affect your touch for the worse and have a potentially stifling effect on your chops and creativity. While it is ultimately very important to learn how to interact with an amplifier, if for whatever reason you cannot manage to dial in a pleasing tone at the moment, due to your limited equipment resources or a poor performance/practice environment (shitty acoustics), then you're better off just practicing with your guitar unplugged for the time being and looking into obtaining a better sounding amp, effects rig and/or rehearsal space.

MAN OF STEEL

By Steel Panther's Satchel

For video of this lesson, go to GuitarWorld.com/Apr2015

GIVE ME A RING

Using open strings in chords, and how to play "If You Really, Really Love Me"

WHEN YOU SEE me holding an acoustic guitar, I know what you're thinking... Satchel! Have you gone *country?* Hey, if I just played music to become rich, then yes, I'd go country. But I'm a metal guitar player, and I play the guitar because I love metal! A lot of great metal music features the acoustic guitar all over the place. Go ask Jimmy Page!

Our unbelievably good album, *Balls Out*, features the song "If You Really, Really Love Me," for which I performed the rhythm guitar tracks on acoustic and played the solo on electric. **FIGURE 1** shows the verse rhythm part: for every chord in this progression, I include the open top two strings, which fills out the sound of the chords while also *widening* them harmonically. For example, the first chord is constructed from a fretted B5 power chord shape on the A, D and G strings but also includes the open B and high E strings. The B string doubles the root note while the high E string adds the fourth, resulting in a Bsus4 chord, or B5add4. For the second chord, I lift my ring finger off the D string and move my index finger from the A string over to the D string's second fret, while keeping the top three strings the same as the previous chord, with the pinkie still planted on the G string's fourth fret. Over the A root note, the E notes become the fifth while the B notes become the second, resulting in an Asus2 chord. I then barre my index finger at the second fret on the A and D strings to form a big E5 chord. You will hear voicings very similar to all of these chords in the Rush classic, "Limelight."

In bars 5 and 6, I move the fretted root-fifth-root shape up three frets to sound D6sus2 and then two more frets to sound a higher E5 voicing, keeping the open top two strings ringing the entire time. For the last three bars of the section, I alternate between C♯m7add4, Asus2 and Bsus4, using minimal fret-hand movement from chord to chord.

The song's brief solo section (see **FIGURE 2**) modulates down a whole step and is played over the progression A5-G5-D5, and my solo phrases are based on a combination of the A Mixolydian mode (A B C♯ D E F♯ G) and the A major pentatonic scale (A B C♯ E F♯). My overall concept here was to create an instrumental countermelody within the song, or a "composition within a composition." Approaching a solo this way is often much more musically effective than just improvising a bunch of fast licks.

In bar 4, I combine string bends with some fretboard tapping: on beats two and four, I hold a whole-step bend on the high E string and then apply a pick-hand tap. The first time, I tap at the 22nd fret, then pull-off before releasing the bend. The second time, I hold the tap while gradually releasing the bend, then pull-off to sound a high B root note right as the chord changes back to Bsus4 for the beginning of the next verse.

Tune down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).

FIG. 1 **Verse**

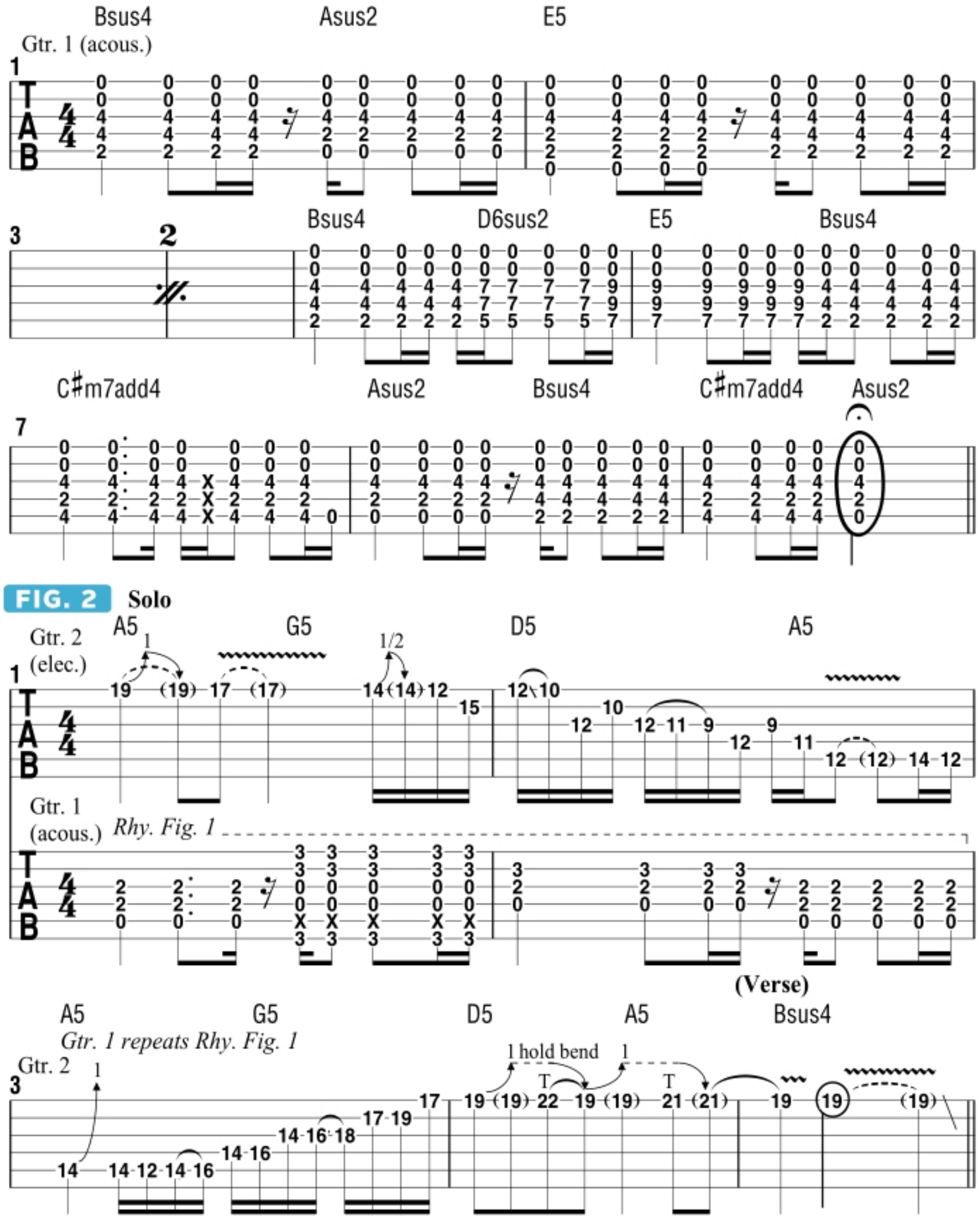
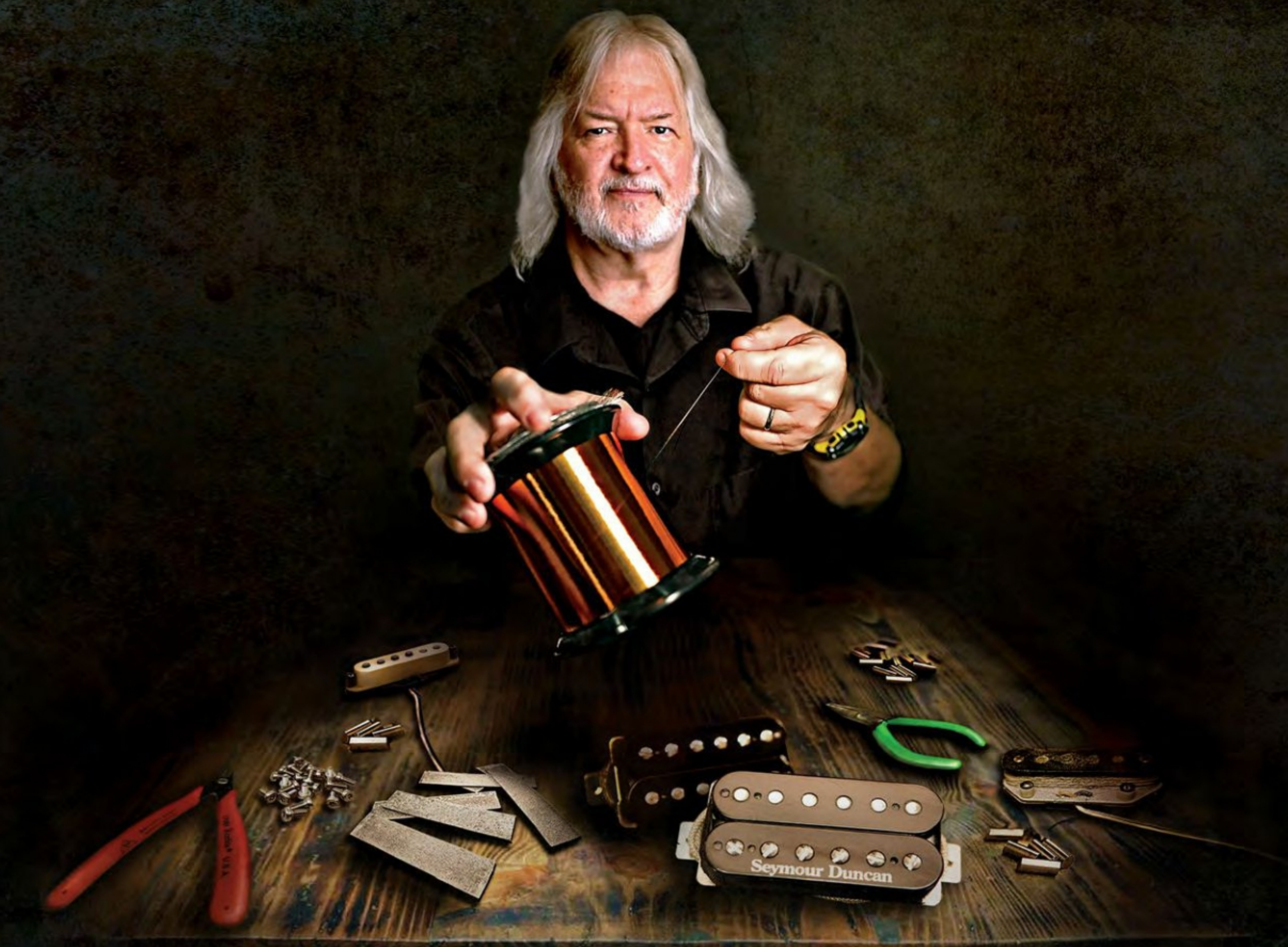


FIG. 2 **Solo**

SATCHEL is the guitarist for Eighties-inspired glam-metal act Steel Panther. Their latest album is 2014's *All You Can Eat*.

JIMMY HUBBARD

Some may call it an **obsession**,
we call it **another day** at the office.



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THRASH COURSE

by Dave Davidson
of Revocation

For video of this lesson, go to
GuitarWorld.com/Apr2015

BEAUTIFUL NOISE

How I employ dissonance in "Labyrinth of Eyes"

THIS MONTH, I'D like to demonstrate the primary riffs in the Revocation song "Labyrinth of Eyes," from our 2014 album, *Deathless*. It's a hard-driving song played in a 12/8 shuffle-type feel, and like much of the music I write for Revocation, it moves freely through different key centers. Personally, I love the sound of *dissonance*, which may be described as any combination of notes, either in a sequence or played together as a chord, that most people would find harsh or unpleasant. To me, the sound of unusual combinations of notes clashing against each other creates a tense, turgid musical effect, which is just what "Labyrinth of Eyes" called for.

One of the ways in which I achieve dissonance in this song is through the use of unexpected chromaticism, specifically the sounding together of notes that are only a half step apart. In **FIGURE 1**, bars 1 and 2, the single-note line I play makes reference to the sound of an A♭ diminished seven chord, through the use of the notes A♭, B, D and F. After riding on the low A♭ note, I pull-off from F to the open D string, followed by a B note on the G string's fourth fret. In bar 2, I flesh out the figure by rolling into the B from B♭ below it, followed by a pull-off to the open G string. This rolling technique is then moved one string lower, with an F note hammered-on to F♯, followed by the open D string and then the C note below it. As you can see, I've included many notes that are semi-tones, or half steps, apart.

After this two-bar phrase is played four times, I move up a step and a half to B and play a different line, which also incorporates semi-tones placed against each other in an unexpected way. Harmonically, the effect is a riff that is jumping all over the place, based on an undetermined central tonality. When playing this passage, be sure to palm mute all the low root notes on the bottom three strings.

In **FIGURE 2**, I begin by riding on a low C note, but the tonality is obscured by pitting A♭ against G, which creates a pull between C and A♭ tonalities. A♭5 is alluded to through the use of the notes E♭ and A♭, but these are followed by D and the open G note, briefly referencing a G5 chord. In bars 6 and 8, I employ hybrid picking (pick and fingers technique) so that I can move quickly among the D, B and high E strings. Employing this technique also allows the three notes to ring together clearly.

FIGURE 3 recalls the pattern first explored in bar 4 of **FIGURE 1**: after the low root note is picked repeatedly, I slide up one half step and then sound F♯ against the open G note. In bar 2, I flip the last two notes of the melody from F♯ and G♯ to a G♯ octave. The figure concludes with flatted fifth emphasis, via the repeated pitting of G against C♯.

Try applying these techniques to create some beautifully dissonant riffs of your own. The great thing about modern metal is the options are truly limitless when it comes to harmony.

"Labryinth of Eyes"
7-string guitar tuned down one half step (low to high, B♭ E♭ A♭ D♭ G♭ B♭ E♭).

FIG. 1

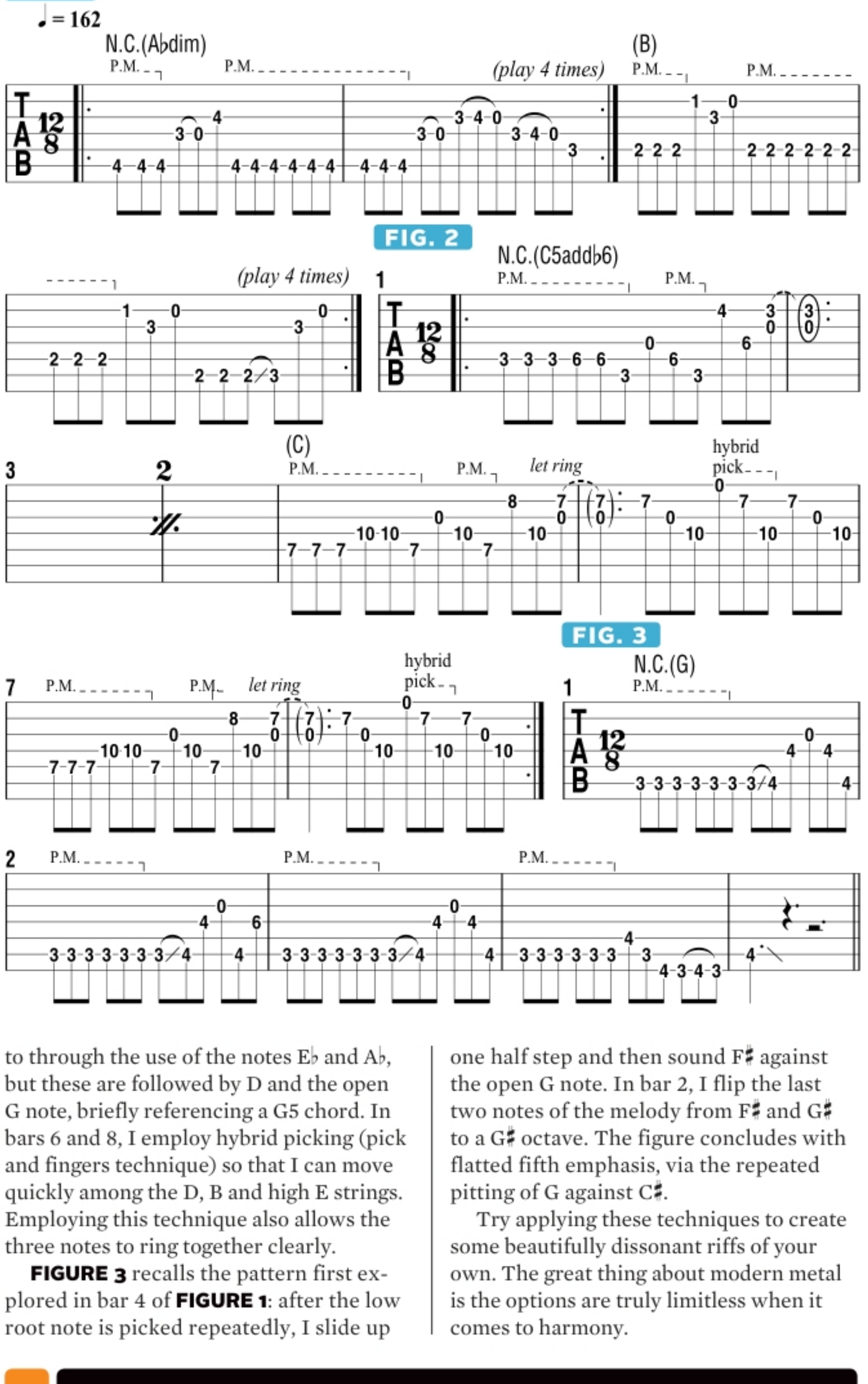

FIG. 2

FIG. 3

DAVE DAVIDSON is the founding guitarist for technical death metallers Revocation. Their latest release is *Deathless*, on Metal Blade Records.

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COLUMNS

STRING THEORY

By Jimmy Brown

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YIN AND YANG

The E minor/D major-hexatonic connection

LAST MONTH I presented the six-note *E minor hexatonic* scale (E F♯ G A B D), which has a dark, serious quality that's ideal for creating a pensive, reflective mood. I'd now like to turn you on to another, equally appealing and useful hexatonic scale, one that is comprised of the very same notes, but sounds completely different—beautifully bright and joyous—and that is *D major hexatonic* (D E F♯ G A B).

As I explained last month, E minor hexatonic is formed by taking E minor pentatonic (E G A B D) and adding one note, the second, F♯, resulting in the intervallic spelling 1 2 ♭3 4 5 ♭7. It may also be analyzed as the combination of E minor (E G B) and D major (D F♯ A) triads. D major hexatonic is formed by combining these same two triads, but in this case oriented around a D root note. The two scales may be thought of as opposite sides of the same musical coin, or, as the Chinese say, *yin and yang*. To illustrate, **FIGURE 1** shows E minor and D major triad inversions "leapfrogging" each other up the neck on the top three strings, just like **FIGURE 1** from last month's lesson, only now we're starting and ending on D instead of Em. To hear the scale played as single notes, play only those on the B string, then try adding finger slides and vibrato and pairing any two of the three strings to create some "down-home," heartwarming, gospel-flavored harmonies. As an additional resource, **FIGURE 2** shows D and Em triads passing each other up the neck on the D, G and B strings.

Here's another useful way to think of D major hexatonic: take D major pentatonic (D E F♯ A B) and add G, the fourth, or take the D major scale (D E F♯ G A B C♯) and omit the seventh, C♯. The resulting scale formula is 1 2 3 4 5 6. **FIGURE 3** illustrates a set of two-octave fingering patterns for D major hexatonic in a variety of positions, all of which are based on the D major pentatonic "box" shapes, with a G note added in every octave. As with last month's E minor hexatonic shapes, you'll no doubt find that the compact ones that don't require any wide stretches or rely much on the pinkie are the most comfortable and useful, or that just a portion of a particular shape works well across a smaller group of strings.

FIGURE 4 is a country-rock-flavored solo phrase inspired by Allman Brothers Band founding guitarist Dickey Betts, who, with his signature lyrical phrasing style—characterized by rolling eighth notes and use of hammer-ons, pull-offs, finger slides and precision bends—pretty much *owns* major hexatonic. For great examples of Betts soloing with this scale in a variety of keys, check out "Jessica," "Blue Sky," "Melissa," "Ramblin' Man" and "Where It All Begins."

FIGURE 5 is an alternate-picked, bluegrass-style "twin-fiddles" run inspired by Steve Morse and his legendary band the Dixie Dregs, particularly their uptempo "barn burner," "The Bash." Here we have two lead guitars harmonizing D major hexatonic in thirds and fourths as these intervals naturally occur within the scale.

FIG. 1 D major hexatonic scale, harmonized in triads on the top three strings

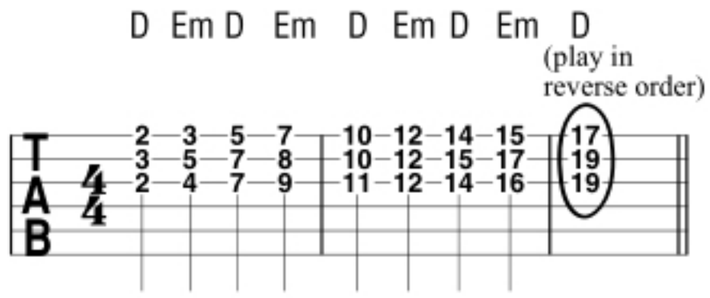


FIG. 2 same thing on the D, G and B strings

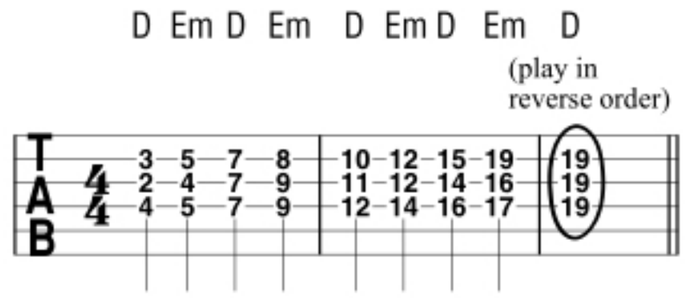


FIG. 3 D major hexatonic scale patterns (D root notes circled)

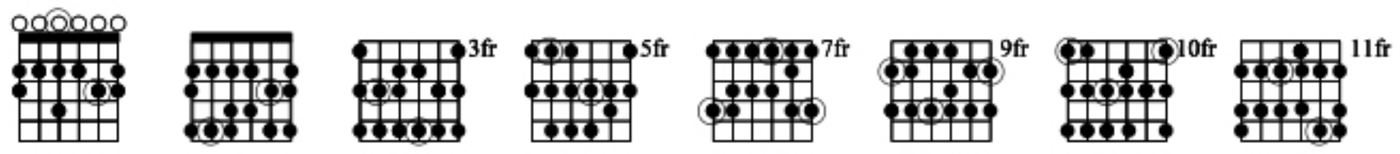


FIG. 4 Dickey Betts-style country-rock lead

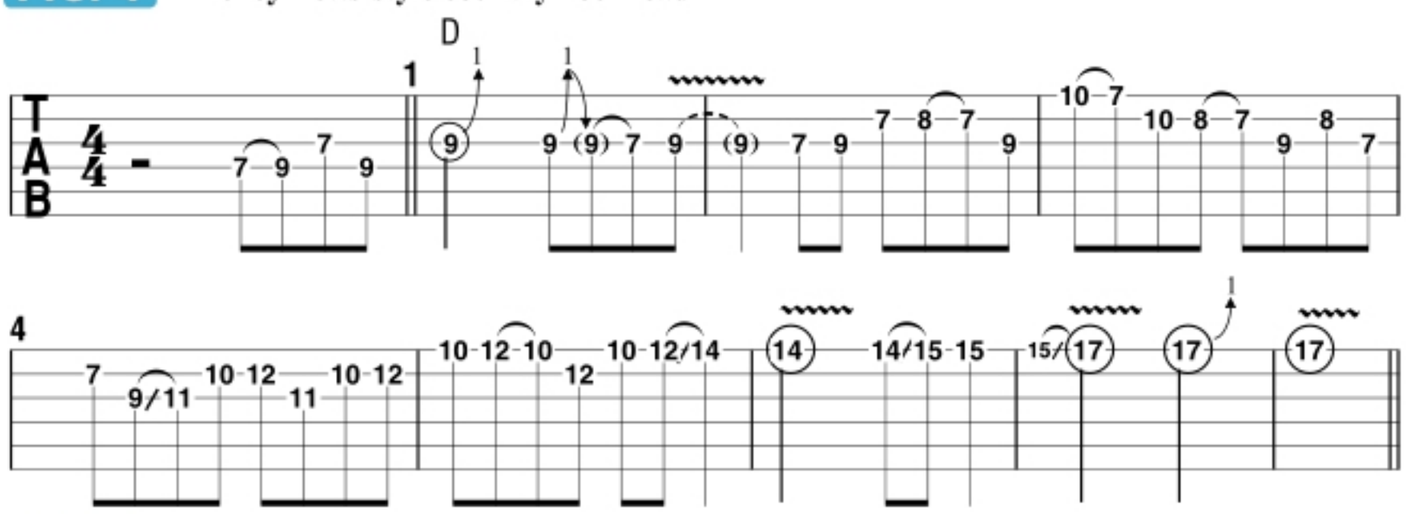
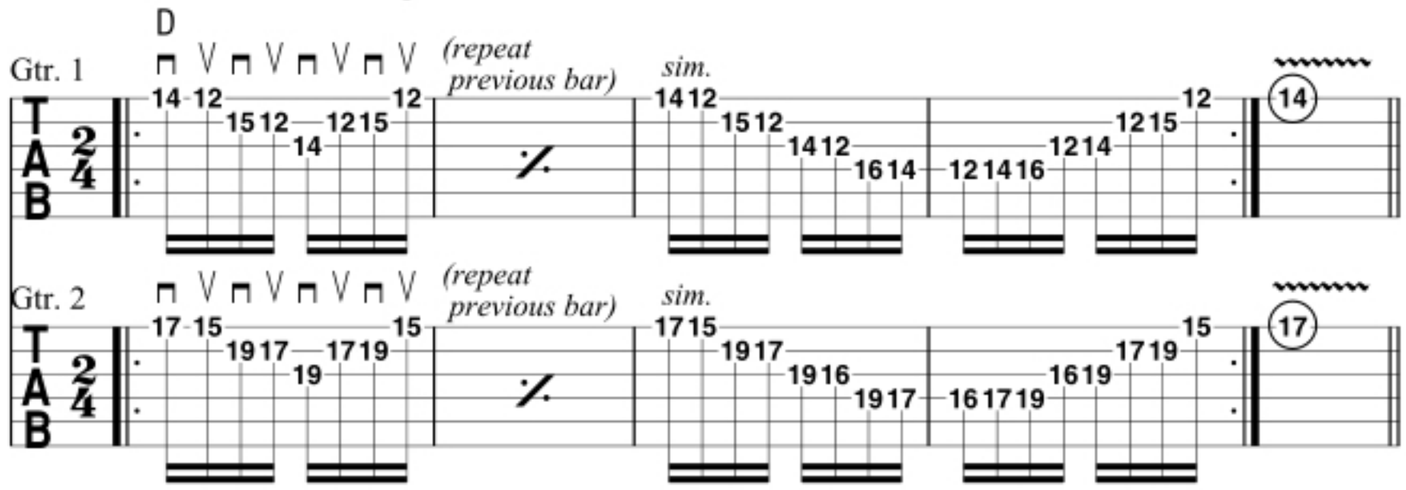


FIG. 5 Steve Morse-inspired "twin fiddles" run



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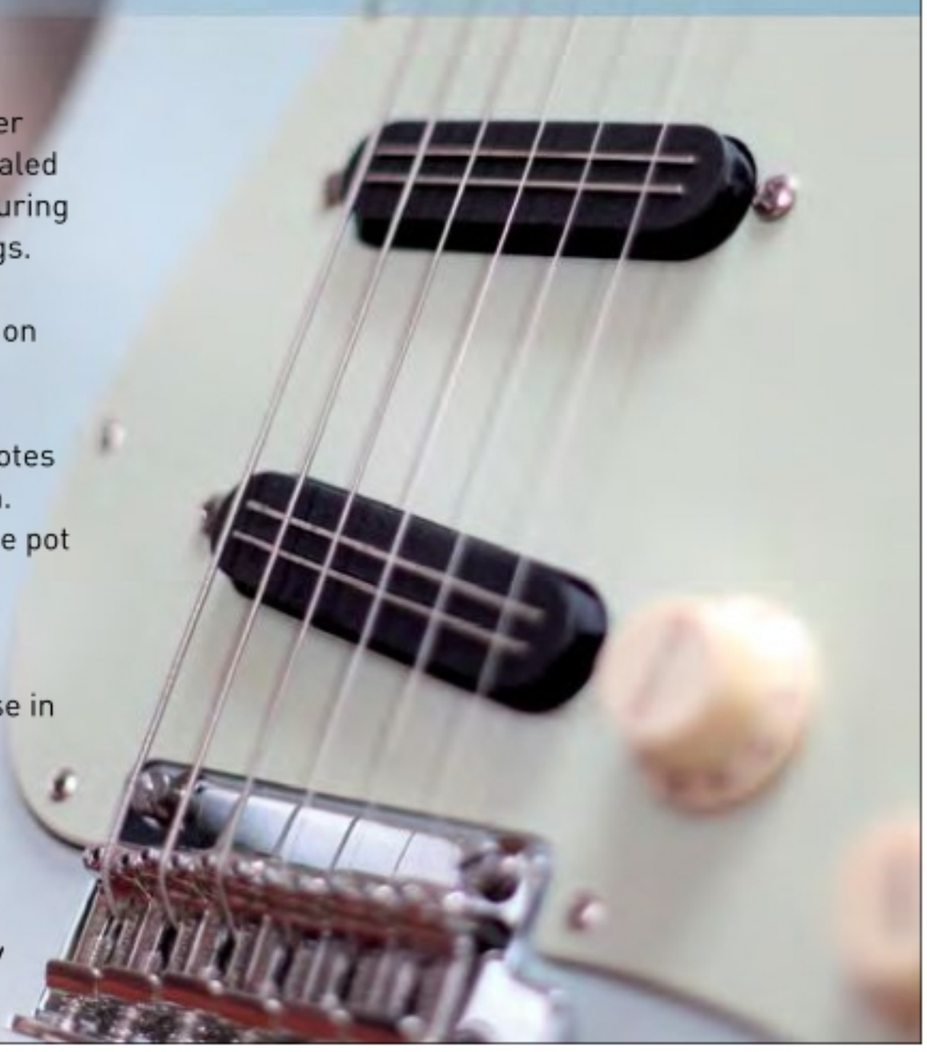

COLUMNS

METAL FOR LIFE

by Metal Mike Chlasciak

For video of this lesson, go to GuitarWorld.com/Apr2015

BATTLE HYMNS

Forging aggressive, memorable riffs that feature unexpected twists

WHENEVER I AM composing primary riffs for a metal song, one of my goals is to come up with something that not only sounds heavy but also takes the listener on some kind of journey to the unknown! One effective way to create powerful music is to set up a groove and a riff or sequence, and just when the listener is settled into that groove, something will come along that twists it in an unexpected way. This approach will keep the riffs sounding lively and the listener engaged and interested.

FIGURE 1 is a Pantera-inspired riff built from a repeating four-bar phrase that ends differently each time. In Pantera's music, [*guitarist*] Dimebag Darrell and [*drummer*] Vinnie Paul would always set up these killer grooves, and then suddenly they'd introduce a bizarre and unexpected twist. This riff begins with a hard-driving line that's played entirely on the low E string for the first three bars and built rhythmically from a combination of eighth and 16th notes. Be sure to alternate (down-up) pick throughout the riff and palm mute all of the repeating open low E notes. The first twist comes in bar 4, initiated with a B5-B♭5 power chord slide followed by a D5 chord sounded on the open fifth and fourth strings. I then add chromatically descending two-note shapes that outline A♭ and G major chords. This is a good example of how to use a chromatic shift to create an unusual and unexpected sound. The first three bars are then restated, and in bar 8 the entire figure wraps up with a chromatically sliding E(♭5) shape followed by a bizarre unison bend on the G string, as B♭ at the third fret is bent up one half step to B, sounded along with the open B string. This unison bend from a half-step below adds a "snarl" to the riff that sounds really cool.

In **FIGURE 2**, I again begin the first two bars with a low-E pedal tone, followed by the fretted notes B and C across beats one and two, but I then follow these notes with pull-offs to the open A string, from E and D on bar 1 and from E♭ and D in bar 2. Bar 3 is a restatement of bar 1, and then bar 4 features fast, descending eighth-note-triplet pull-offs on the bottom three strings. This run requires a wide stretch, so keep your fret hand relaxed and your fingers positioned directly above the fretboard. The first four bars then repeat, and in the second ending, the eighth-note triplets now ascend, starting on the sixth string and moving over to the fifth.

FIGURE 3 is a simpler pattern built from a succession of four chords that sustain over a repeating low-E pedal tone. Each chord is fretted on the A, D and G strings along with the open B and high E. I begin with E5 and then move the shape down two whole steps to C5. The third chord is a very unusual—and great sounding—Fmaj7♯11 played against the open low E bass note, followed by B♭5, filled out with the inclusion of the open B and high E strings.

The basic idea with each of these figures is to strategically place ear-catching parts in unexpected places to give the music a unique flavor and an element of surprise. Try this approach in our own riff writing!

FIG. 1

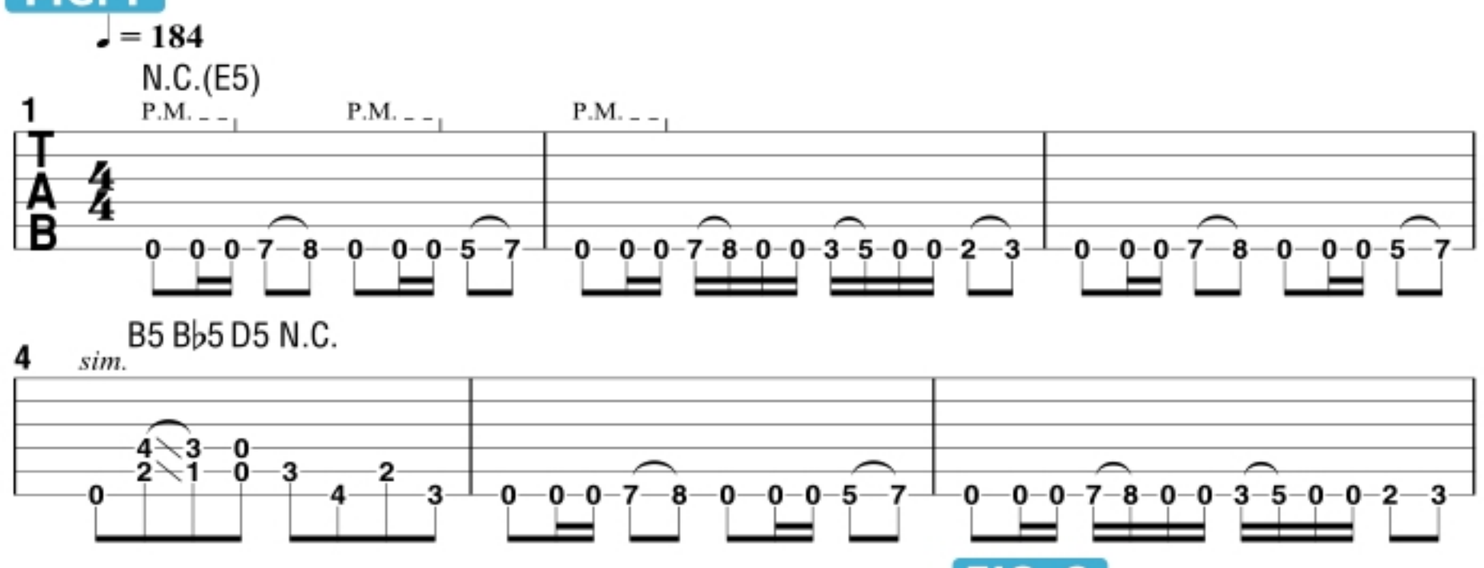

FIG. 2

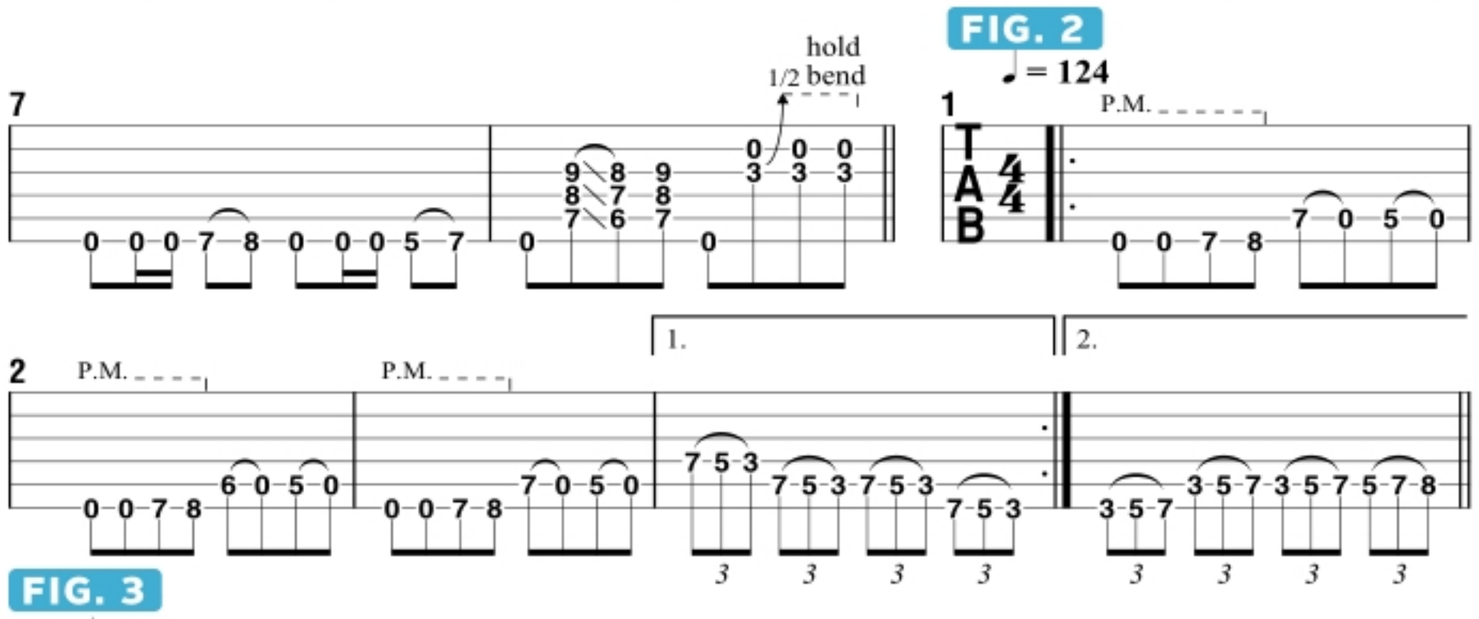

FIG. 3

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ACOUSTIC NATION

by Dale Turner

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EAST BOUND AND DOWN

The complex and groovy fingerpicking of guitarist/actor Jerry Reed

JERRY REED (1937–2008), known by many as Burt Reynolds' truck-driving partner in crime in the 1977 film *Smokey and the Bandit*, was also a highly accomplished and influential guitar picker, revered for his mind-boggling "guitar dueling" records with Chet Atkins, as well as a thriving songwriting career that spawned tunes that even Elvis Presley covered ("Guitar Man"). How Reed managed to maintain his guitar chops while being a major film star—in later years, Jerry also appeared in Adam Sandler's *The Waterboy* and with Robin Williams in *The Survivors*—is anyone's guess. Let's look at some of the technical and stylistic elements that made Reed a great player. He used a thumbpick, so if you have one, use it in every instance a thumbstroke (*p*) is indicated.

In 1967, after having had songwriter success with "Crazy Legs" (as recorded by Gene Vincent and His Blue Caps) and "That's All You Gotta Do" (as recorded by Brenda Lee), Reed struck gold with "Guitar Man" (*The Unbelievable Guitar and Voice of Jerry Reed*), a groovy acoustic blues played in the highly unusual *D♭maj9sus4* tuning (low to high, D♭ A♭ D♭ G♭ C D♭). (Think "drop-D, down a half step," with the B string then tuned up a whole step.) The song is propelled by a bass line similar to that in **FIGURE 1a**. Fret the bass notes with your index and middle fingers, reserving the ring finger and pinkie for the double-stop in **FIGURE 1b**; pick as indicated for the complete verse riff.

Atkins, long enamored with Reed's playing (Chet produced JR's "If I Don't Live Up to It" single in 1965), joined forces with Reed in 1970 on the devastating guitar duo record, *Me & Jerry*, earning the two a Grammy for Best Instrumental Performance. They paired up again in 1972 with *Chet & Me* (Jerry in the left speaker, Chet in the right), which opens with the blistering "Jerry's Breakdown," the signature line from which informs **FIGURE 2**. Fingerpick as indicated and let the notes ring together as much as possible. **FIGURE 3** is similar to the tune's middle section, where Reed fingerpicks arpeggios at lightning speed. Perfect the pattern in bar 1 first; in later bars, the fourth string's notes descend in half steps.

In 1975, Reed issued *Mind Your Love,* an album ending with the drop-D-tuned solo guitar piece, "Struttin'," its fret-hand insanity hinted at in **FIGURE 4**. Barre your index finger across the top four strings, then fret the opening chord, add an extra note, A (first string, fifth fret), with the middle finger "prefretting" a chord fragment that opens bar 2, and don't move the fingers otherwise. You can then barre all the seventh-fret partial chords in measures 1 and 2 with the pinkie.

FIGURE 5 is inspired by the "free-time" ending of Reed's signature solo instrumental "The Claw," one of the most covered "super chops" solo guitar pieces by students interested in Reed/Atkins/Travis–style fingerpicking.

All examples performed fingerstyle: p = thumb, i = index finger, m = middle finger, a = ring finger

FIG. 1a (♫ = ♩³♪)

D♭maj9sus4 tuning
(low to high, D♭ A♭ D♭ G♭ C E♭)

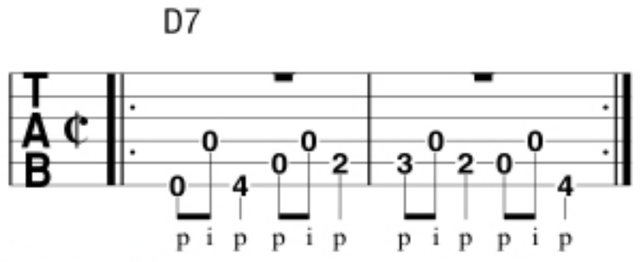


FIG. 1b 1b (♫ = ♩³♪)

same tuning

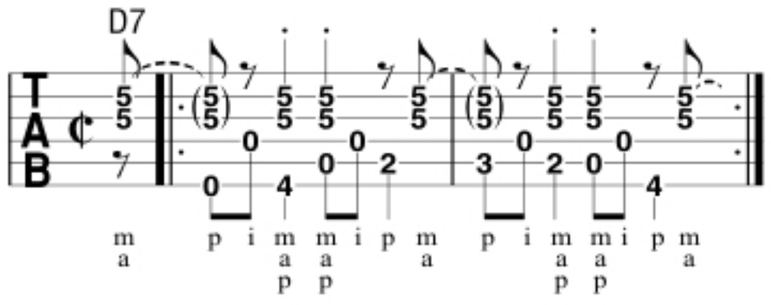


FIG. 2 **standard tuning**

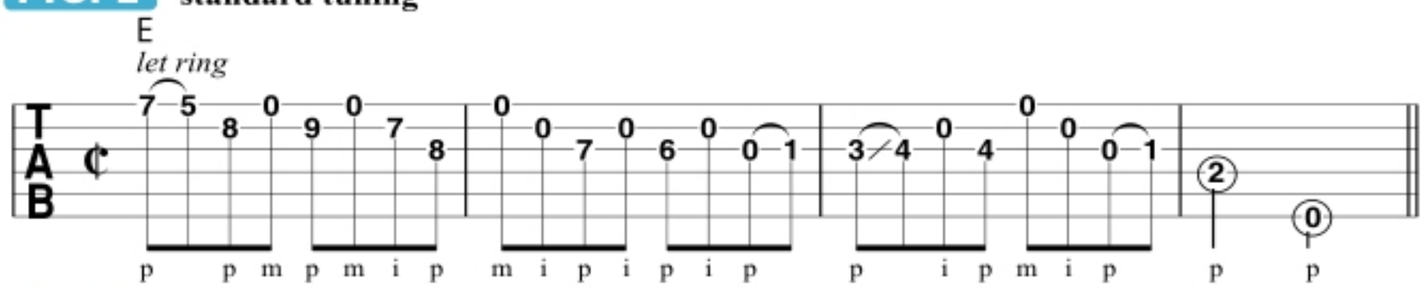


FIG. 3 **standard tuning**

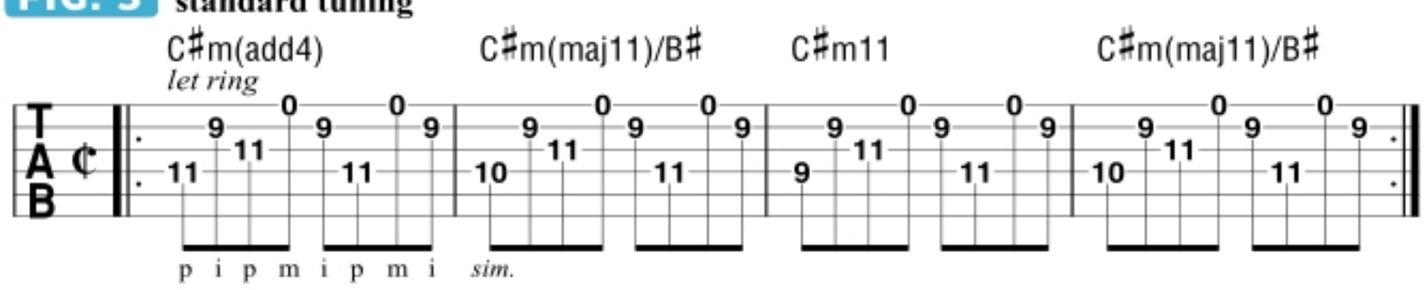


FIG. 4 **drop-D tuning (low to high, D A D G A B)**

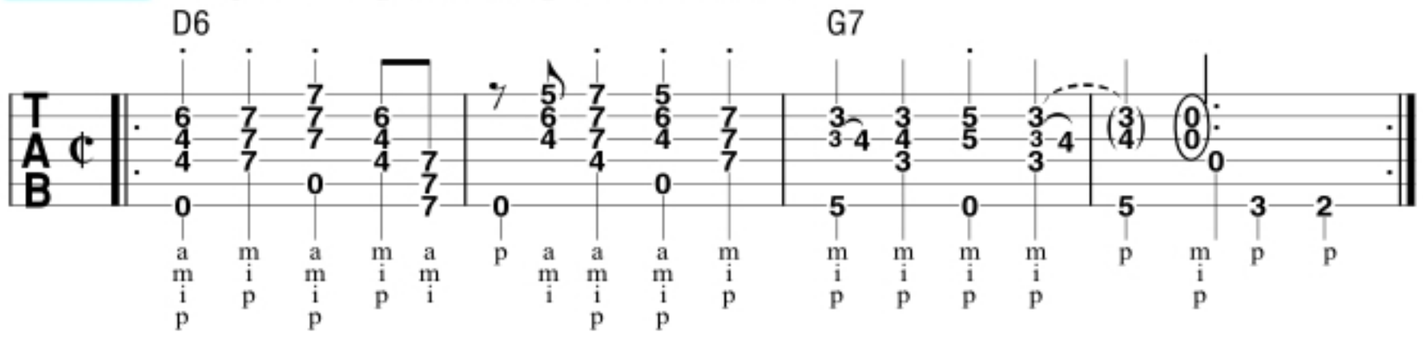
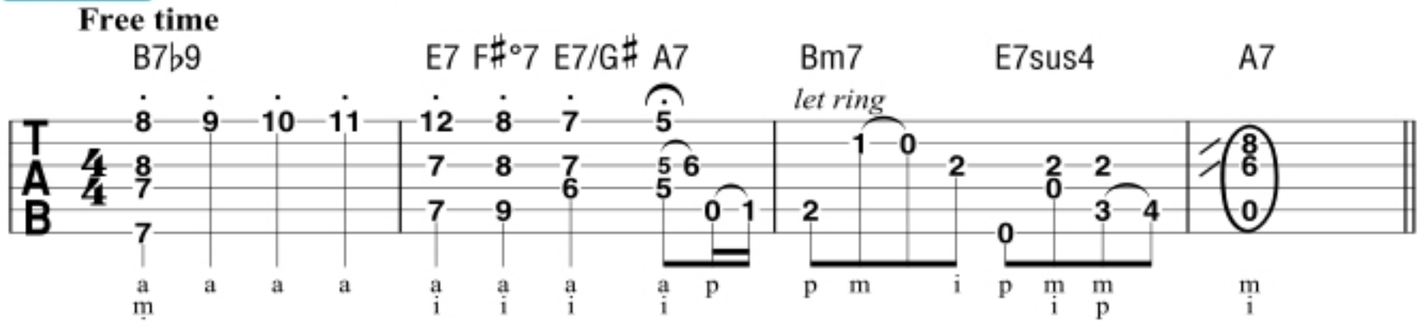


FIG. 5 **standard tuning**

Free time



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SKIES OF BLUE

Using voice leading and close voicings to devise improvised rhythm guitar parts

PART OF MY role as a member of former Allman Brothers Band guitarist Dickey Betts' band, Great Southern (along with his son, guitarist Duane Betts), is to provide improvised rhythm guitar parts to songs that oftentimes develop into long jams with many instrumental solos. In this type of musical environment, it's essential for the rhythm guitars to keep the accompaniment interesting and moving forward while also laying down a solid groove for the soloists to play over. Many of these songs—like "Blue Sky," "In Memory of Elizabeth Reed" and "No One Left to Run With"—feature soloing sections built upon repeating chord vamps. In this endeavor, I have developed a rhythm guitar approach that I can use in any of these jamming-type situations, which is to explore small chord voicings that connect to one another via *voice leading* techniques, such as *close voicing*.

Voice leading is a harmonic device wherein individual chord tones, or "voices" that make up a chord, move minimally from chord to chord in a progression. This facilitates the connecting of chord shapes in a smooth and seamless manner on the fretboard. *Close harmony* is defined as "the arrangement of the notes of a chord within a narrow range," such as the containment within one octave of the three notes that form a triad, for example, the notes A, C♯ and E of an A major triad. If moving from an A major triad to E major (E G♯ B), one can employ both techniques by moving the A note down one fret to G♯ and the C♯ down two frets to B while keeping the E where it is—as a *common tone*—to sound the notes G♯, B and E, which results in an E major triad in *first inversion*, which is with the third, G♯, on the bottom, or "in the bass."

These days, Dickey likes to begin "Blue Sky" with a three-chord jam that is intended as a tribute to the Grateful Dead and his good friend Jerry Garcia, reminiscent of the Dead classic, "Franklin's Tower." The Dead original is in the key of A, and the three chords are, A, G and D. Dickey plays "Blue Sky" in G so, transposed down a whole step, the chords are G, F and C. The original Allman Brothers Band arrangement and recording of "Blue Sky," however, was in the key of E; transposing the chords down to that key results in an E-D-A progression, which is that used in the following examples.

FIGURES 1 and **2** offer two approaches to playing the repeating two-bar rhythm vamp four times across eight bars. In **FIGURE 1**, I begin with a first-inversion E triad (voiced, low to high, G♯ B E), initiated with a hammer-on on the D string from the second, F♯ to the third, G♯, sounded together with the open low E string. The three fretted notes then move down a whole step to a first-inversion D triad (low to high, F♯ A D) with the D root note octave-doubled on the A string's fifth fret. I then transition to the A triad by moving the F♯ note down two frets to E and D down one fret to C♯ while keeping the A note on the G string. Across the last four bars, the concept is moved up higher on the fretboard and over to the A, D and G strings. Use alternate (down-up) 16th-note "pendulum" strumming throughout this figure in order to perform the 16th-note rhythms with the proper, desired feel.

These devices are expanded on in **FIGURE 2**, so work through this example slowly with attention paid to the way in which each chord shape connects to the next.

FIG. 1

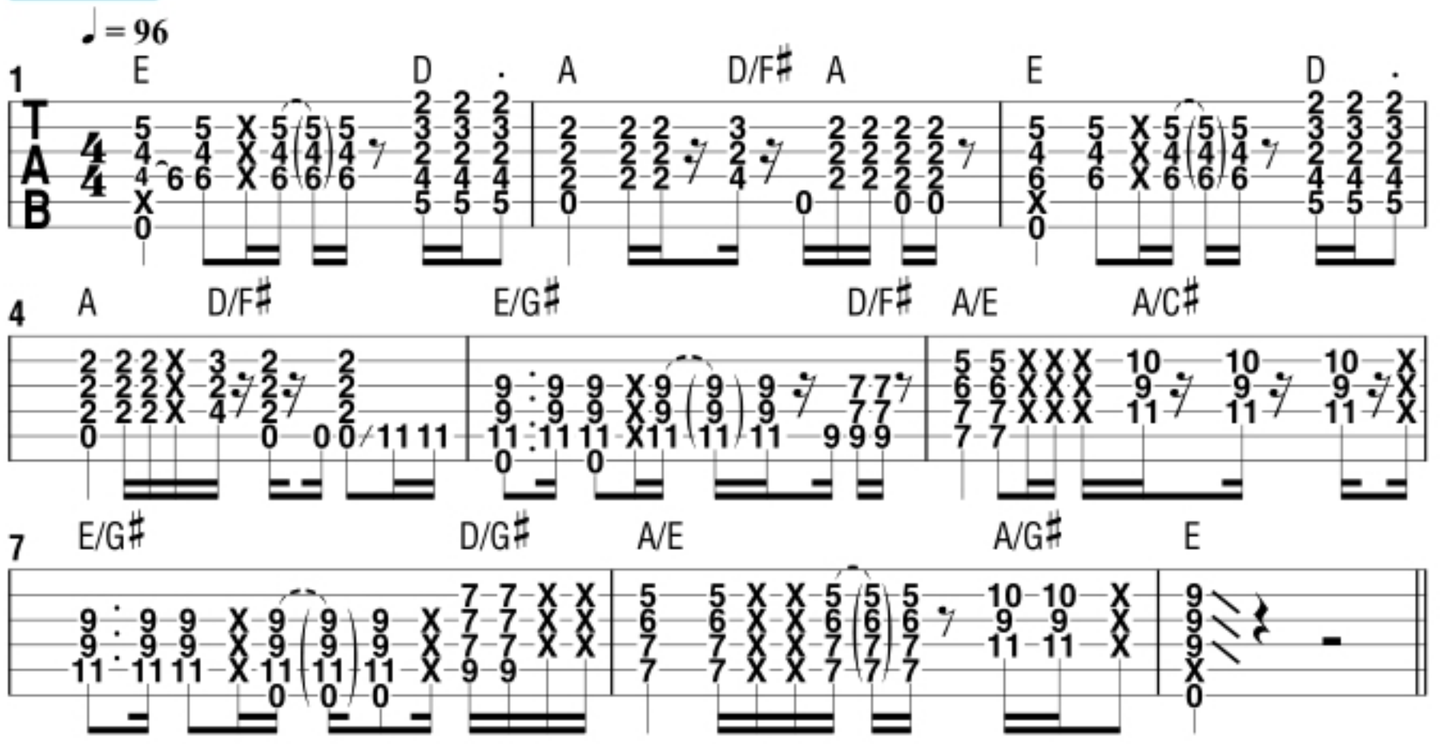
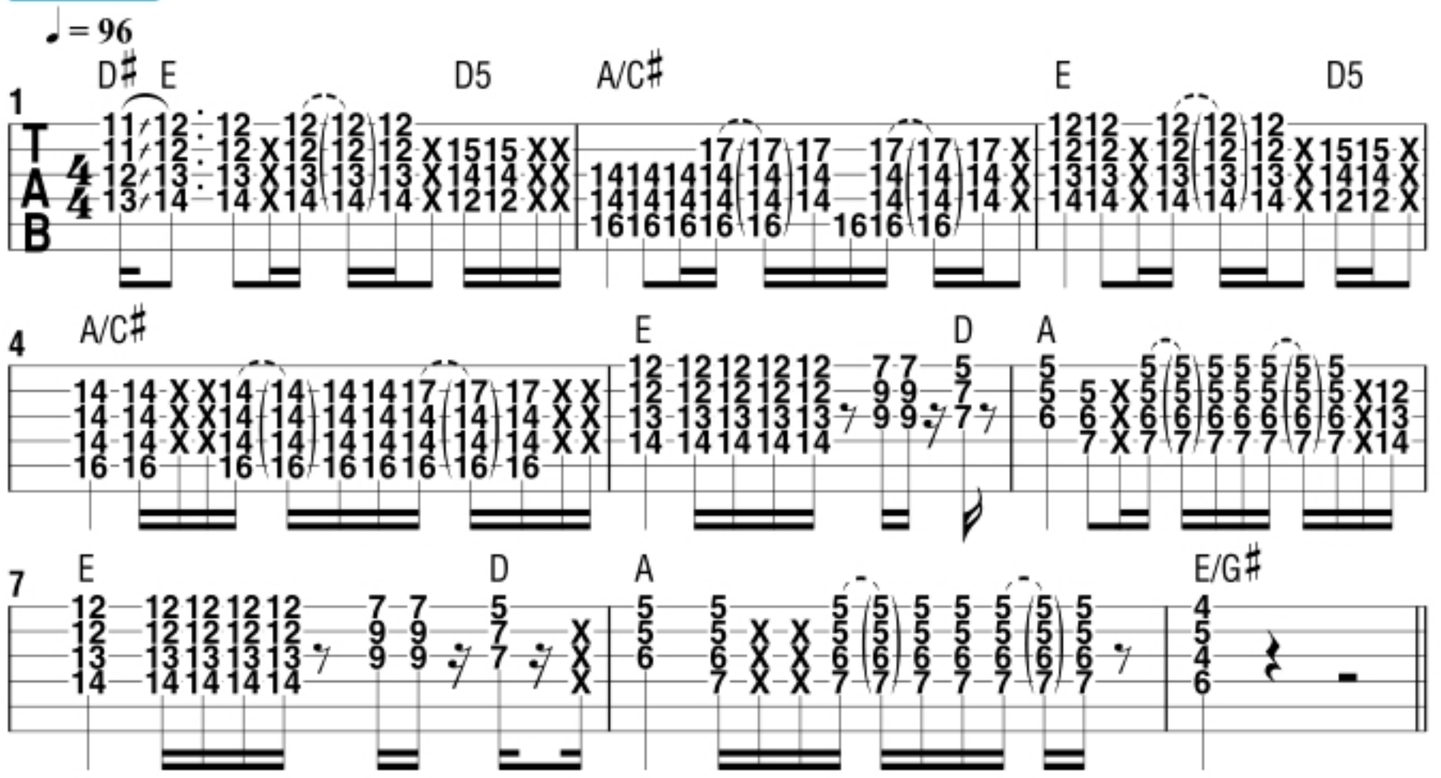


FIG. 2



ANDY ALEDORT is a *GW* associate editor. His solo blues-rock album *Live at North Star 2009* is available on Steve Vai's Digital Nations label.

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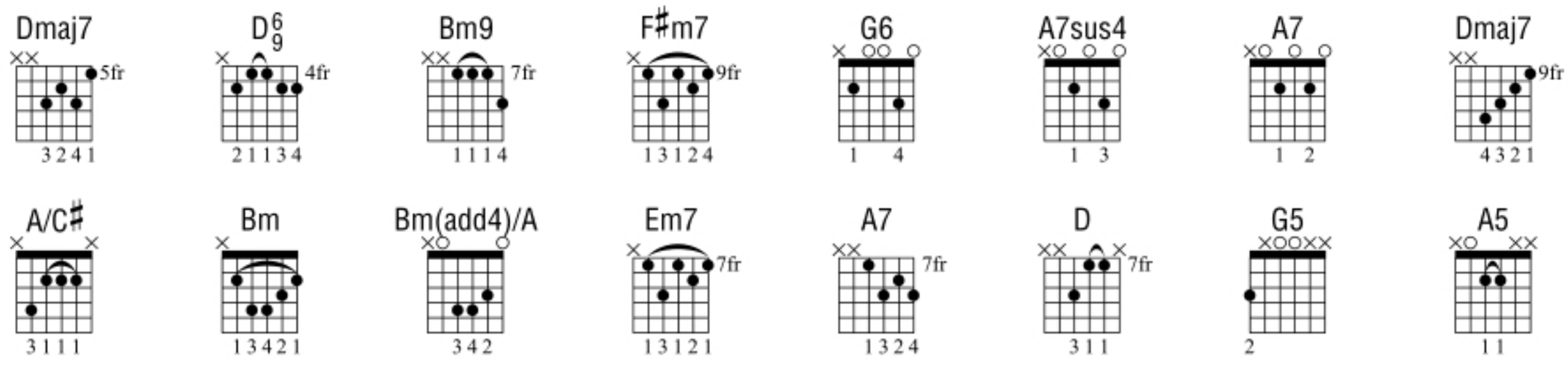
GOODBYE TO ROMANCE

Ozzy Osbourne

As heard on **BLIZZARD OF OZZ**

Words and music by JOHN OSBOURNE, ROBERT DAISLEY AND RANDY RHOADS • *Transcribed by* JEFF PERRIN

NOTE: The recording sounds slightly flat (25 cents) of concert pitch. To play along, tune all strings accordingly.

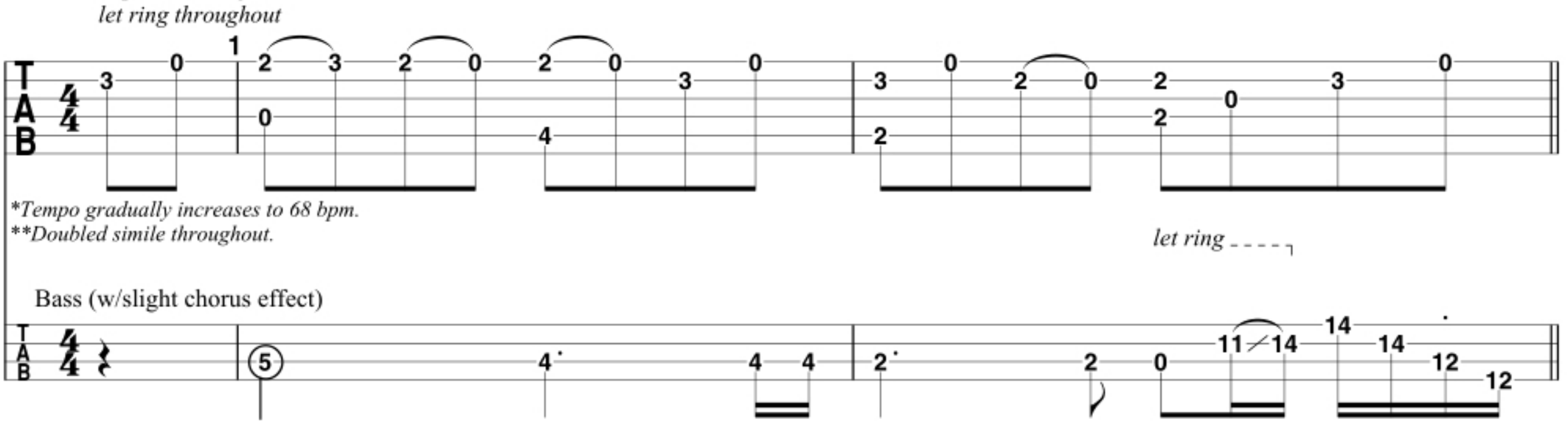


A **Intro** (0:00)

* **Slowly** ♩ = 65

N.C.(D) (A/C♯) (Bm) (A7)

**Gtr. 1 (elec. w/clean tone)
w/pick and fingers
let ring throughout



**Tempo gradually increases to 68 bpm.*
***Doubled simile throughout.*

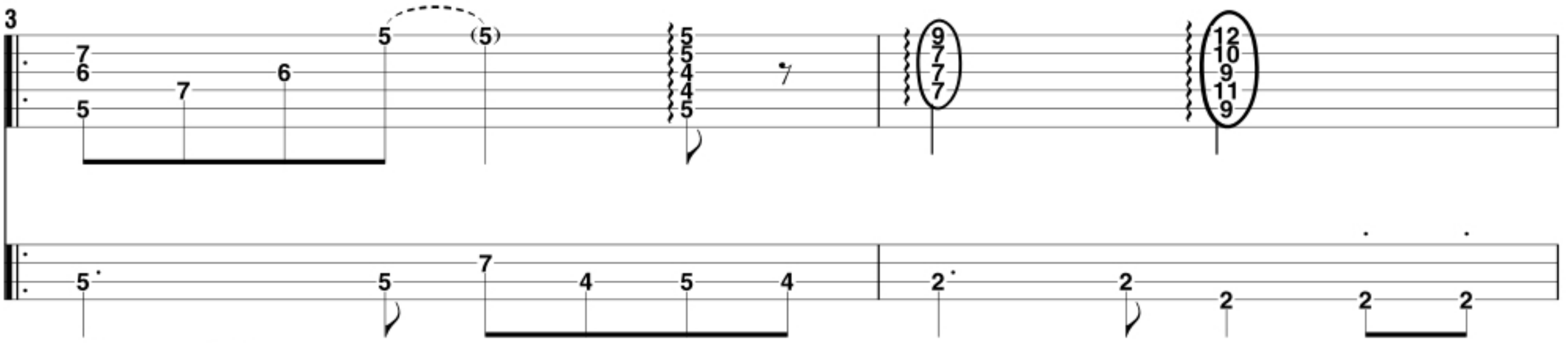
let ring - - - - ┐

Bass (w/slight chorus effect)

B **1st and 2nd Verses** (0:09, 1:12)

1. Yesterday has been and gone Tomorrow will I find the sun or
been the king I've been the clown New broken wings can't hold me down I'm

Dmaj7 D6/9 Bm9 F♯m7



(play repeats simile)

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will it rain
free again
The

G6/B A7sus4 A7 N.C.(A9)

Gtr. 1

5

Gtr. 2 (elec. w/clean tone)

Bass

Everybody's having fun except me I'm the lonely one I
jester with the broken crown It won't be me this time around to

Dmaj7 Bm9 F♯m7

Gtr. 1

7

Bass

C Chorus (0:37, 1:40, 3:09, 4:17)

live in shame I say goodbye to romance
love in vain

G6/B A7sus4 A7 N.C.(A9) (A7) (D) A/C♯

Gtr. 3 plays Fill 1 on 3rd Chorus (see below)

Rhy. Fig. 1

Gtr. 1

9

Gtr. 2

Rhy. Fig. 1a

Substitute Bass Fill 1 second time (see below)

Substitute Bass Fig. 1 simile on 3rd and 4th Choruses (see bar 31)

Bass

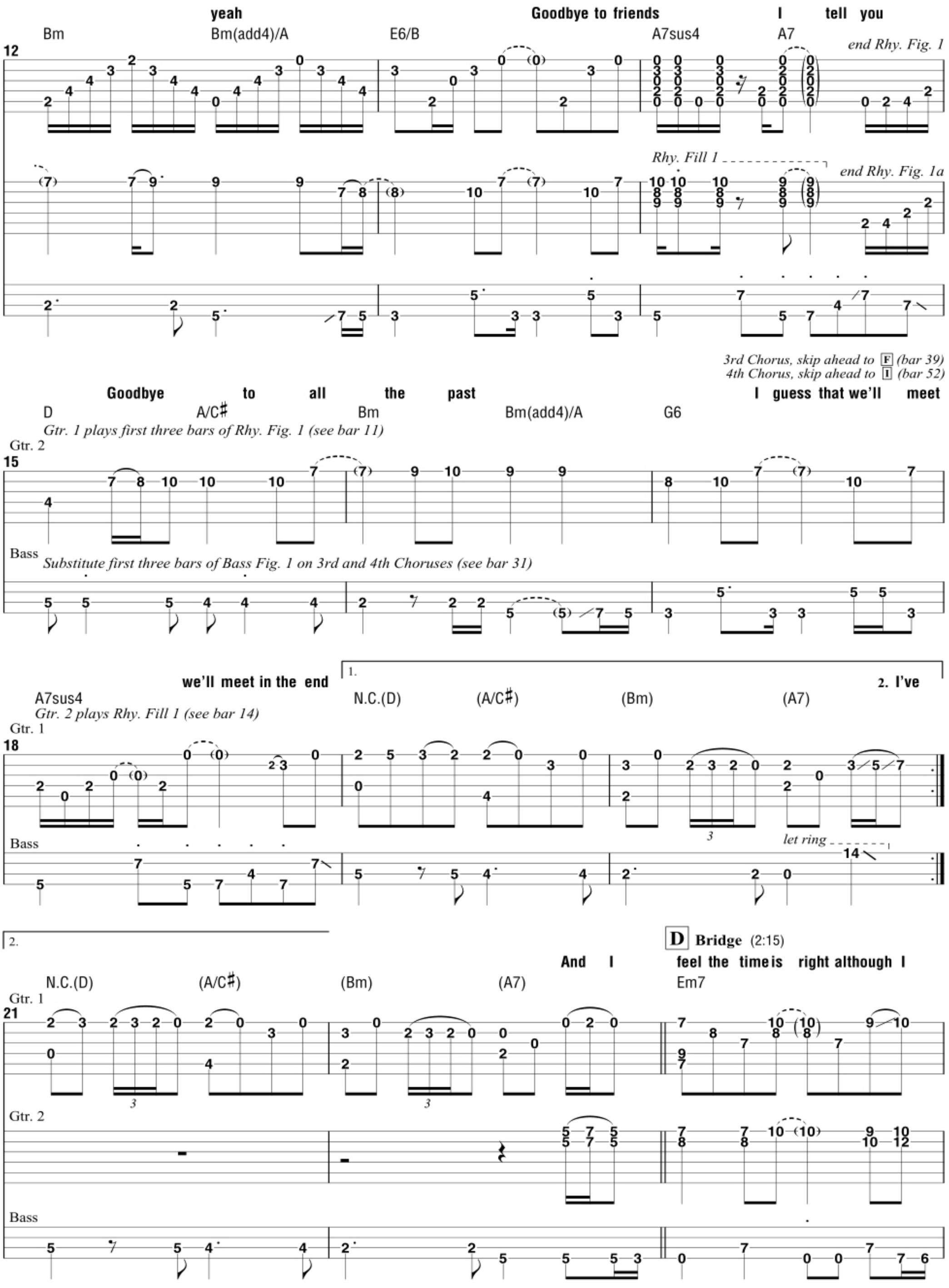
Fill 1 (3:09)

Gtr. 3 (w/dist.)

(D) (A/C♯)

Bass Fill 1 (1:37)

(A7sus4) (A7) (A9) (A7)


yeah
Goodbye to friends
I tell you
Bm
Bm(add4)/A
E6/B
A7sus4
A7
12
end Rhy. Fig. 1
Rhy. Fill 1
end Rhy. Fig. 1a
3rd Chorus, skip ahead to F (bar 39)
4th Chorus, skip ahead to I (bar 52)
Goodbye to all the past
I guess that we'll meet
D
A/C♯
Bm
Bm(add4)/A
G6
Gtr. 1 plays first three bars of Rhy. Fig. 1 (see bar 11)
Gtr. 2
15
Bass
Substitute first three bars of Bass Fig. 1 on 3rd and 4th Choruses (see bar 31)
we'll meet in the end
1.
2. I've
A7sus4
N.C.(D)
(A/C♯)
(Bm)
(A7)
Gtr. 2 plays Rhy. Fill 1 (see bar 14)
Gtr. 1
18
Bass
let ring
2.
D Bridge (2:15)
And I
feel the time is right although I
N.C.(D)
(A/C♯)
(Bm)
(A7)
Em7
Gtr. 1
21
Gtr. 2
Bass

know that you just might say to me what'cha gonna do

A7 D

24

What'cha gonna do But I have to take this chance Goodbye to friends and to romance

Em7 A7 A9

26

And to all of you And to all of you come on now

D

29

Gtr. 3 (elec. w/dist.)

Rhy. Fill 2 (2:52)

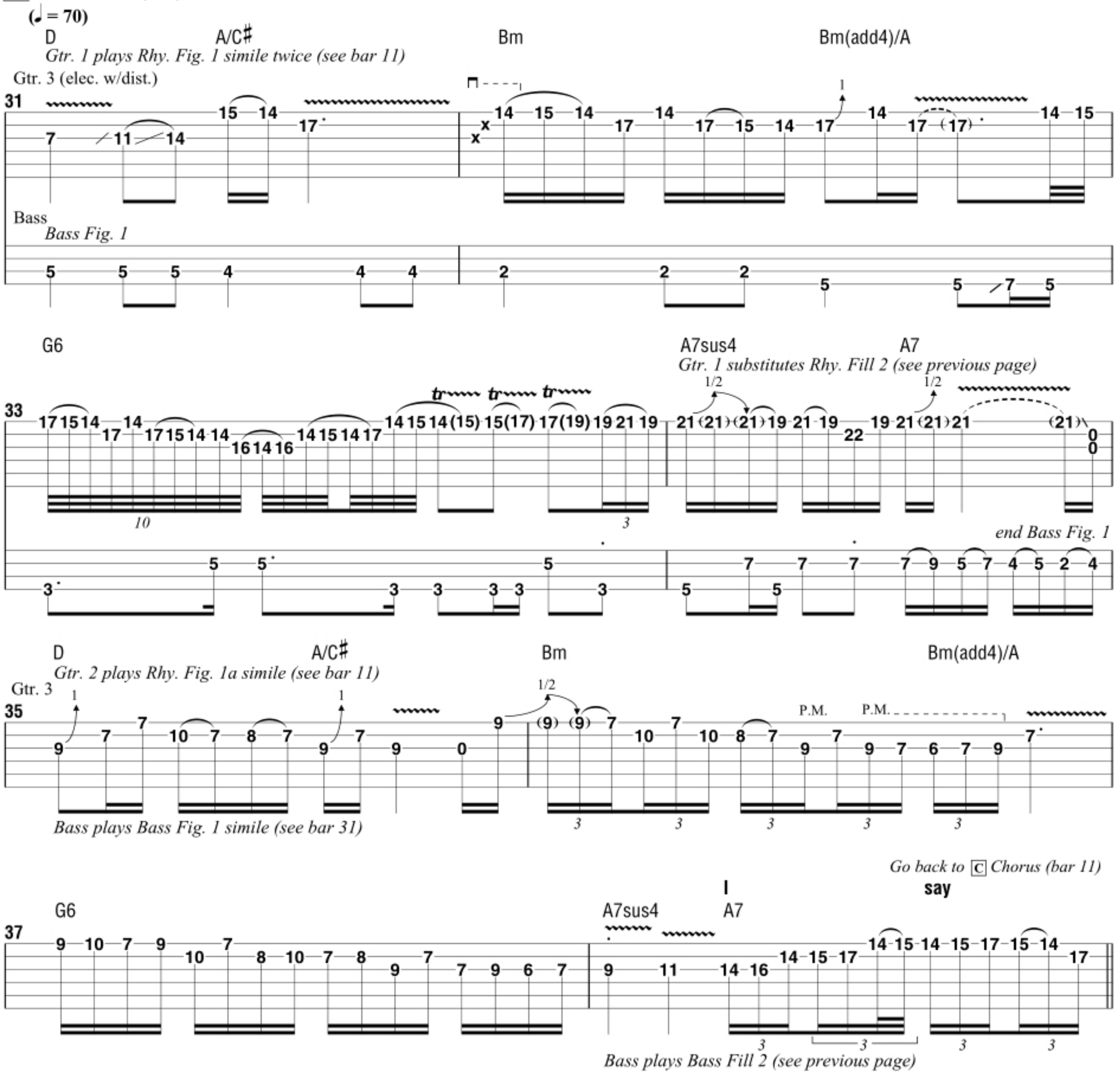
Gtr. 1 A7sus4 A7

Bass Fill 2 (3:06)

(A7sus4) (A7)

E **Guitar Solo** (2:42)

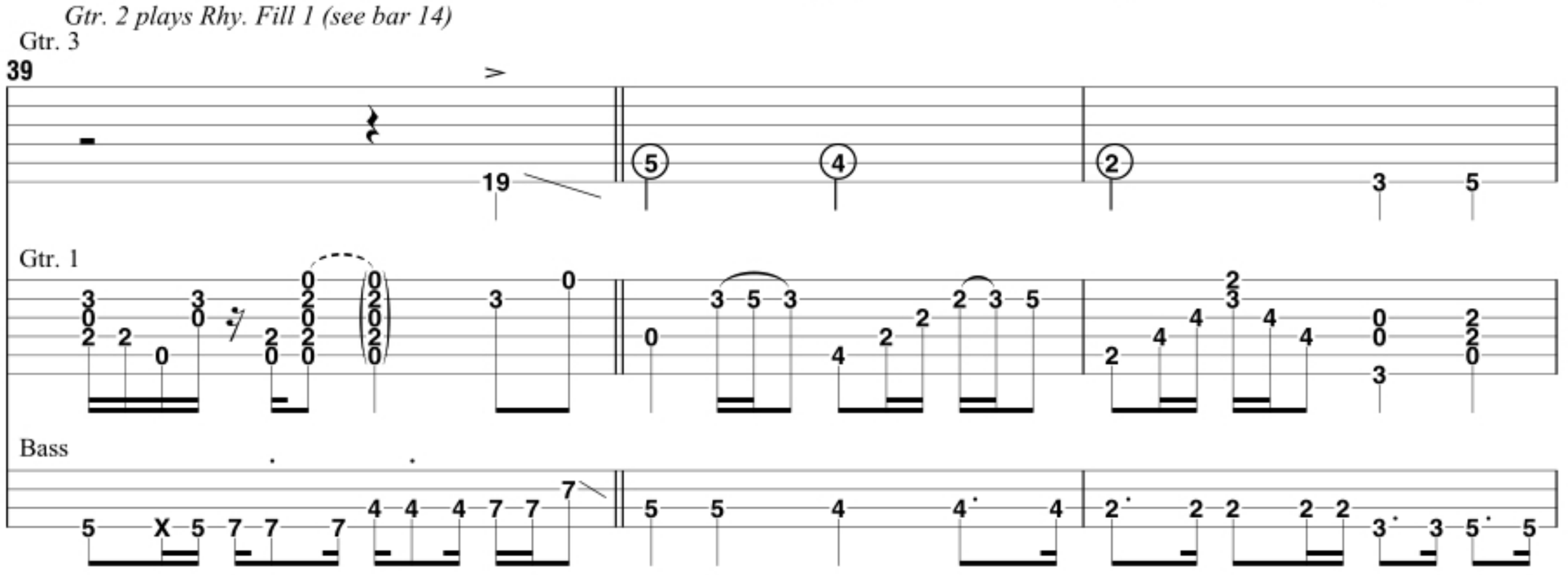
(♩ = 70)

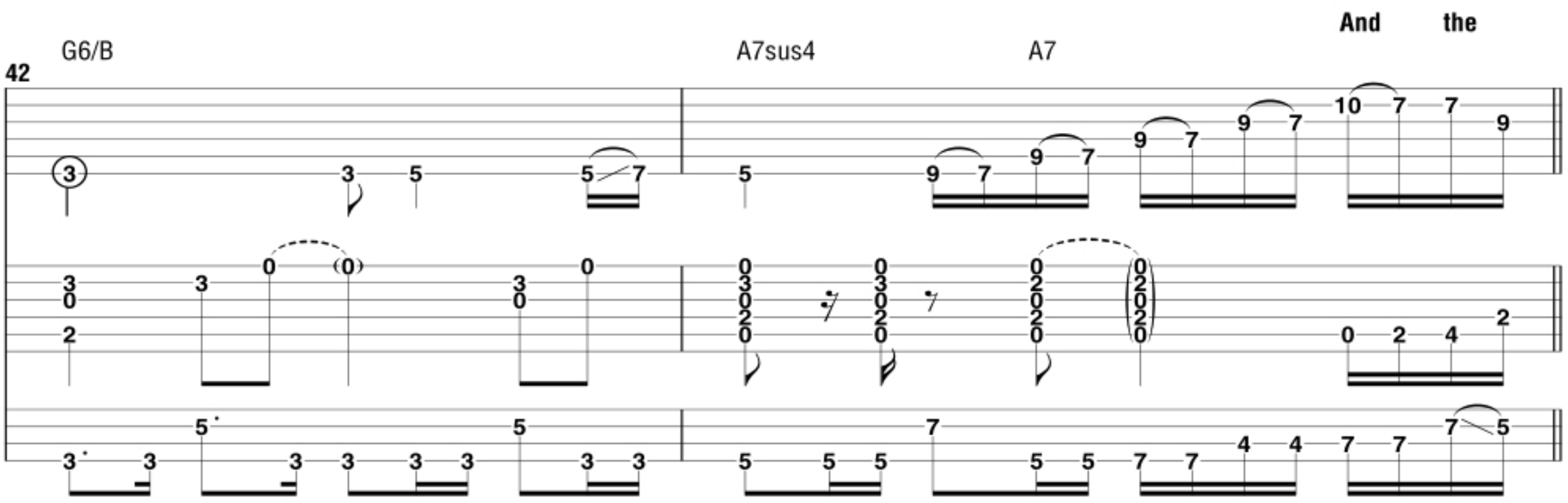


F (3:33)

We'll meet in the end

G (3:37)



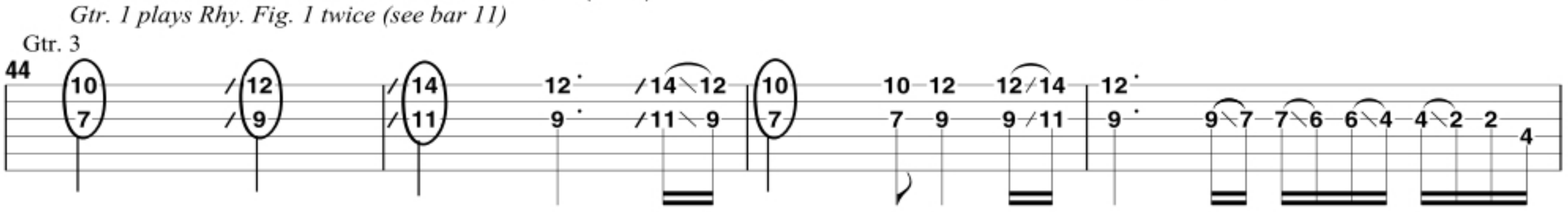


H **3rd Verse** (3:50)

weather's looking fine and I think the sun will shine again **And I**

D A/C♯ Bm Bm(add4)/A G6 A7sus4 A7

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 11)



Bass plays Bass Fig. 1 simile (see bar 31)

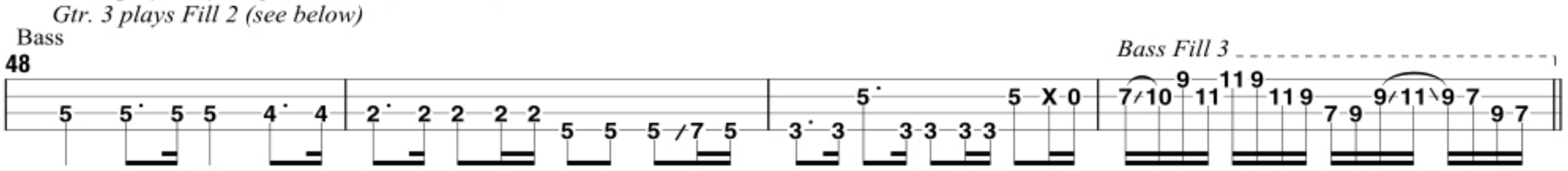
Go back to C Chorus (bar 11)

feel I've cleared my mind All the past is left behind again **I say**

D A/C♯ Bm Bm(add4)/A G6 A7sus4 A7

Gtr. 2 plays Rhy. Fig. 1a simile (see bar 11)

Gtr. 3 plays Fill 2 (see below)



I (4:41)

We'll meet in the end

A7sus4 A7

Gtr. 1 plays last bar of Rhy. Fig. 1 (see bar 14)

Gtr. 2 plays last bar of Rhy. Fig. 1a (see bar 14)

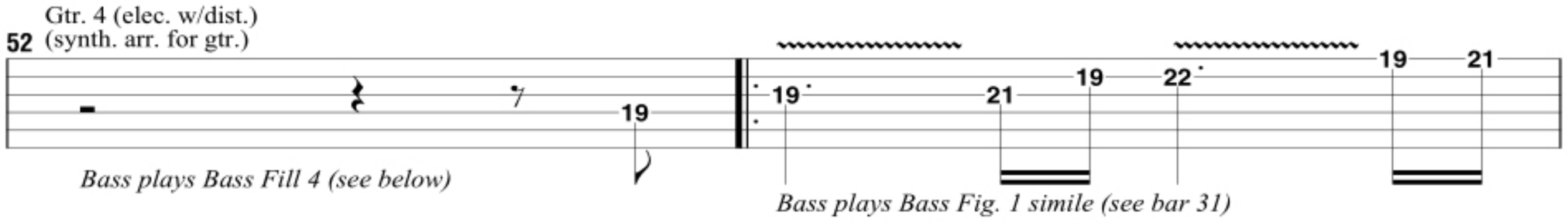
Gtr. 4 (elec. w/dist.)

J **Outro** (4:45)

D A/C♯

Gtr. 1 plays Rhy. Fig. 1 (see bar 11)

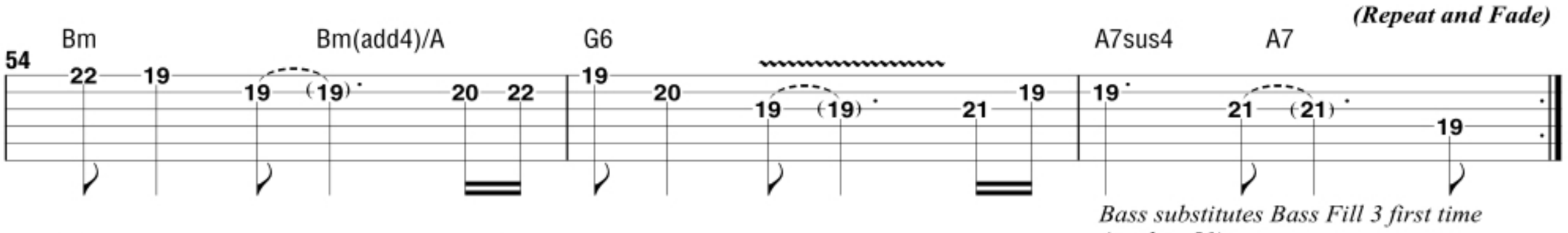
Gtr. 2 plays Rhy. Fig. 1a (see bar 11)



Bass plays Bass Fill 4 (see below)

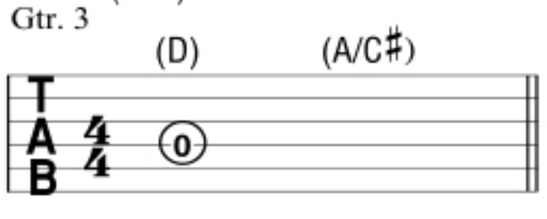
Bass plays Bass Fig. 1 simile (see bar 31)

(Repeat and Fade)

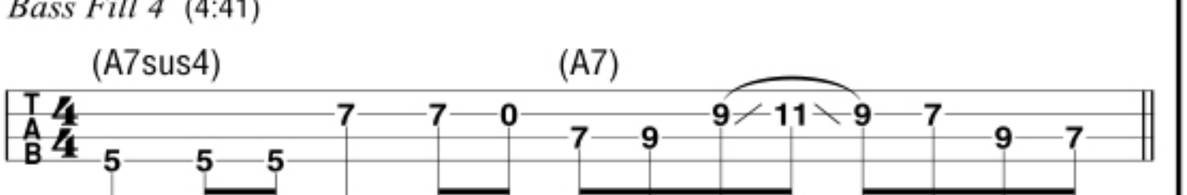


Bass substitutes Bass Fill 3 first time (see bar 51)

Fill 2 (4:04)
Gtr. 3



Bass Fill 4 (4:41)



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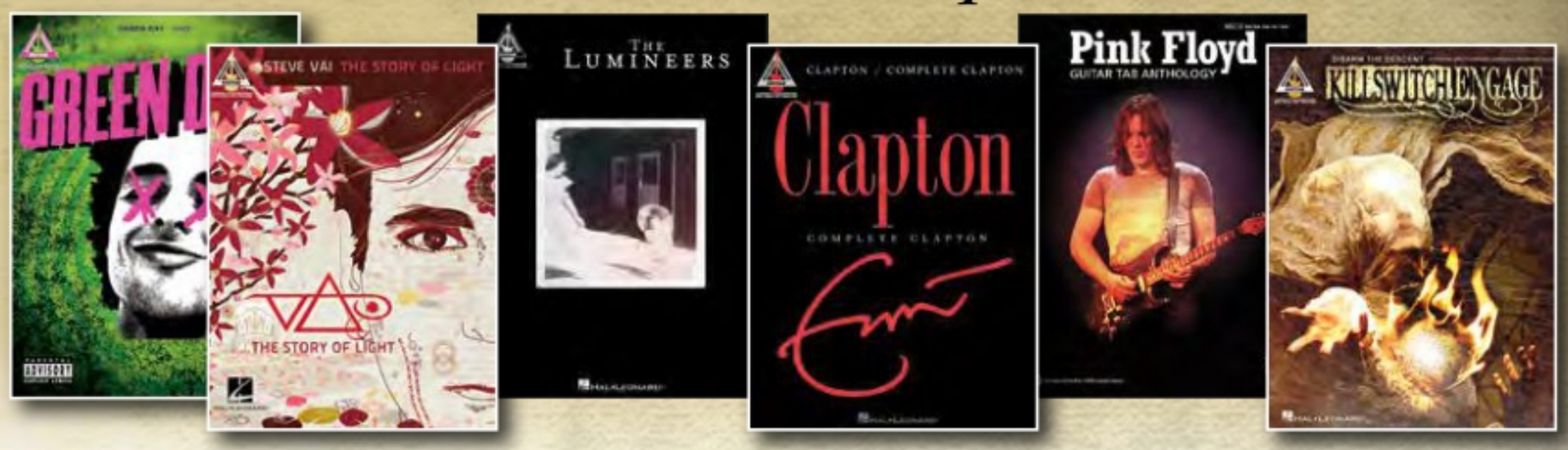

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Joe Satriani

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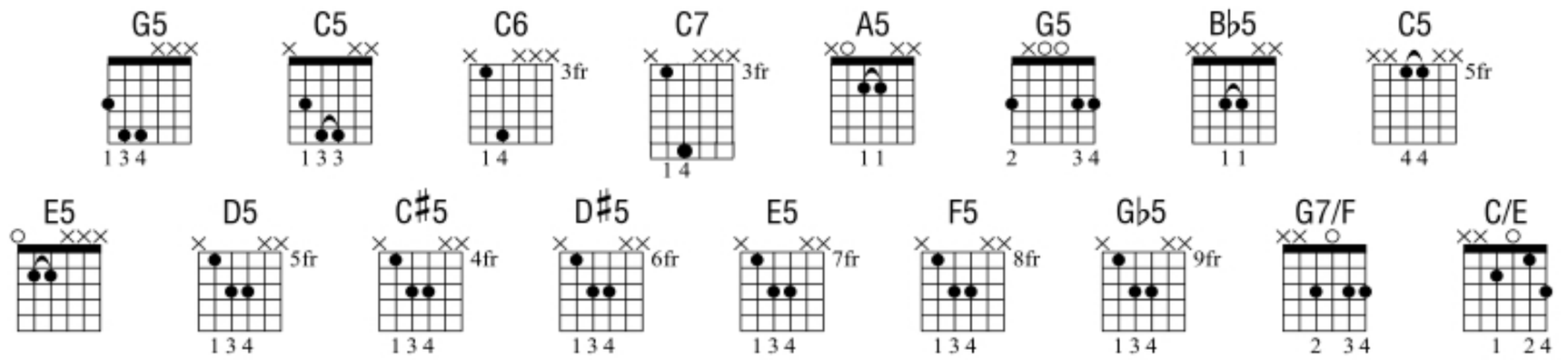

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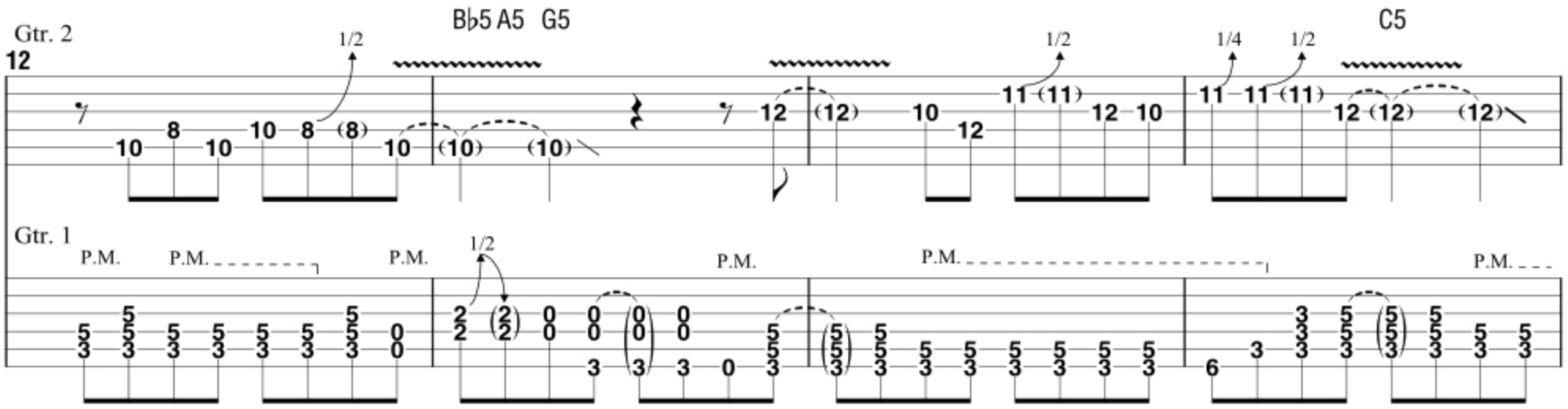
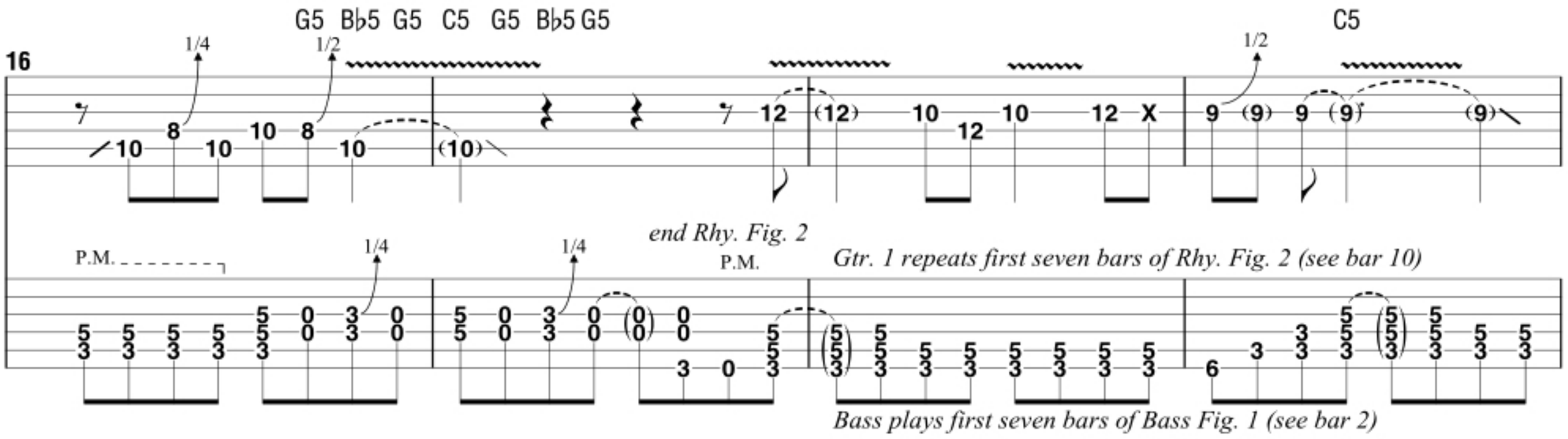
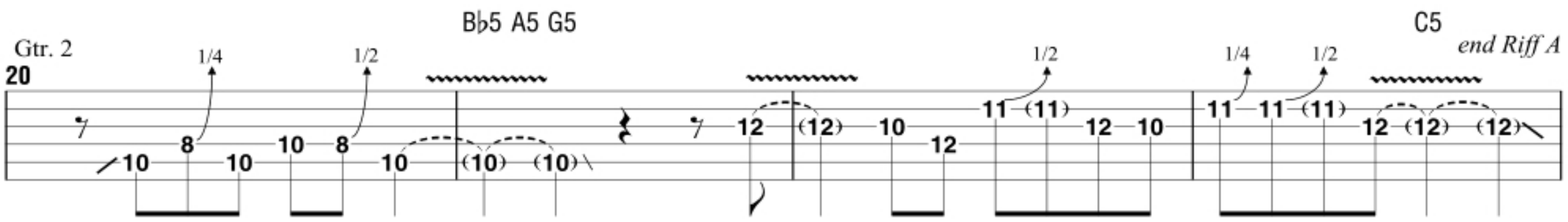
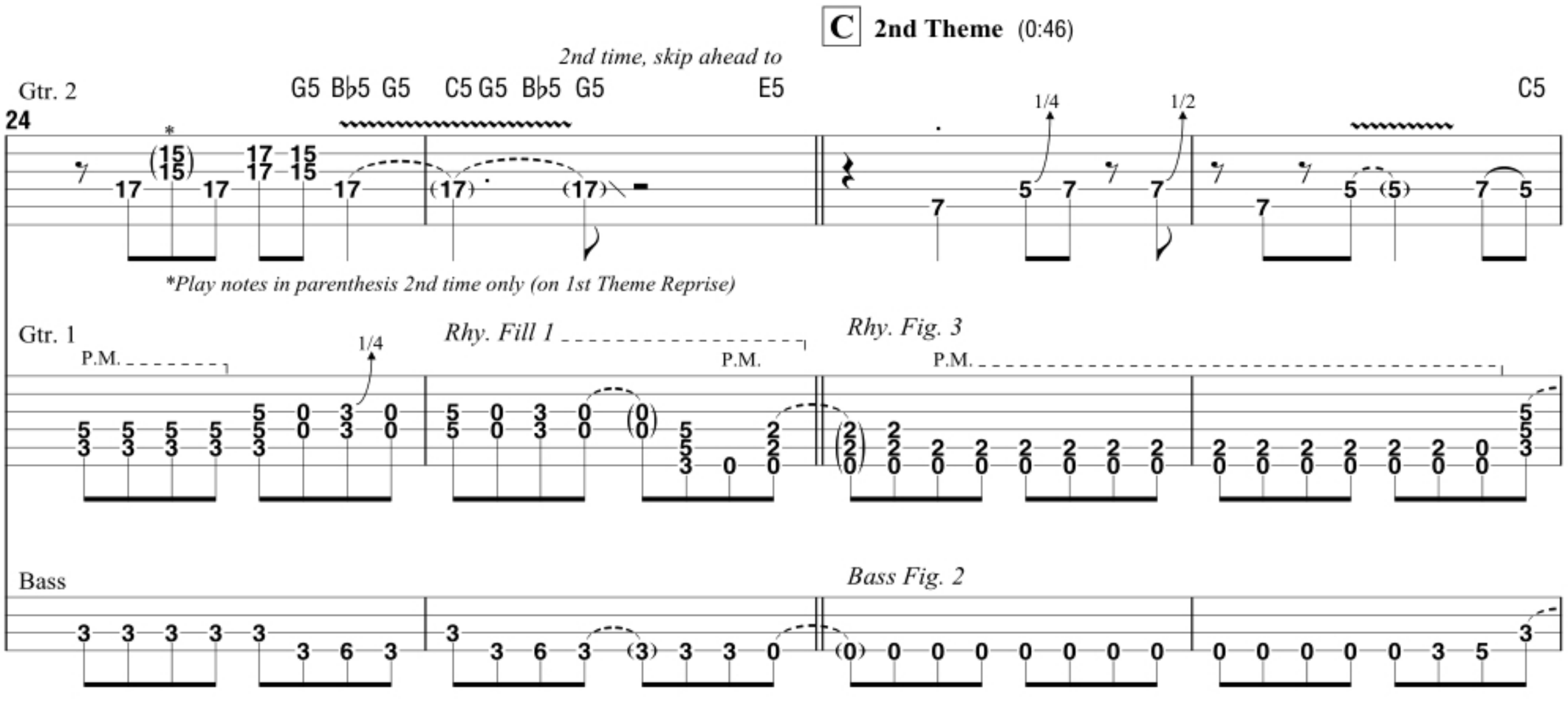
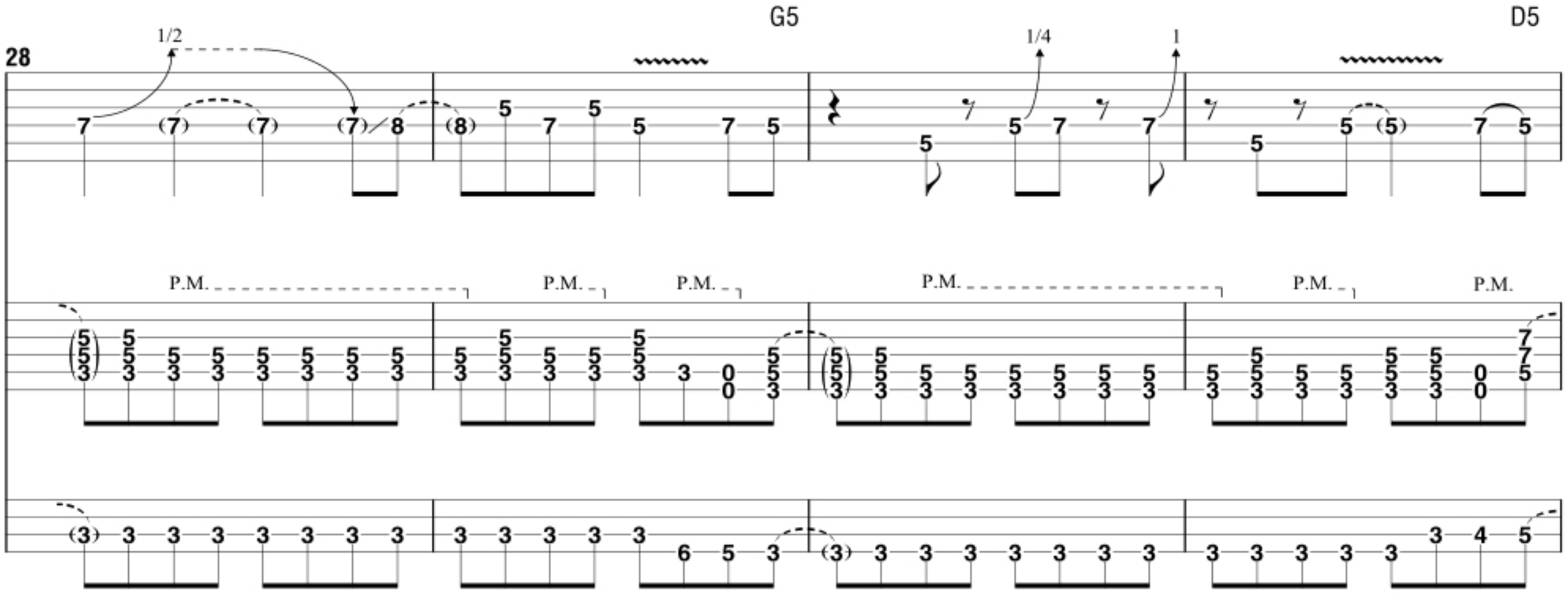


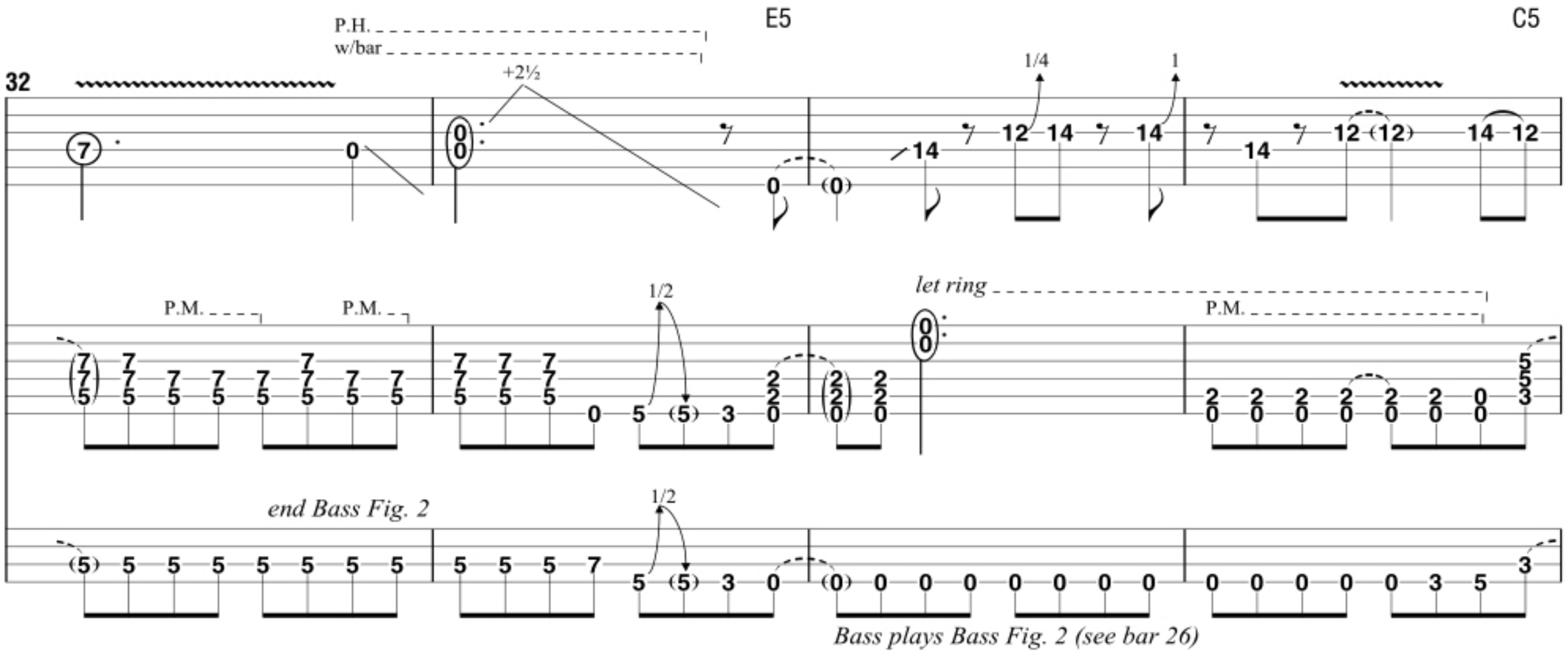


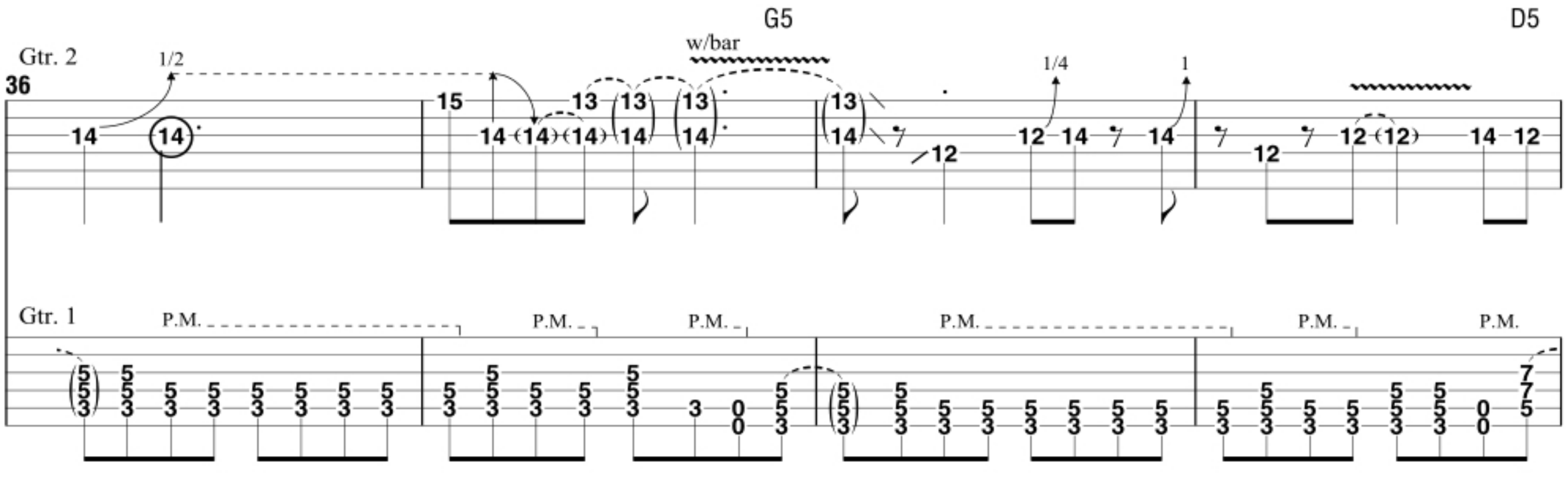


C **2nd Theme** (0:46)

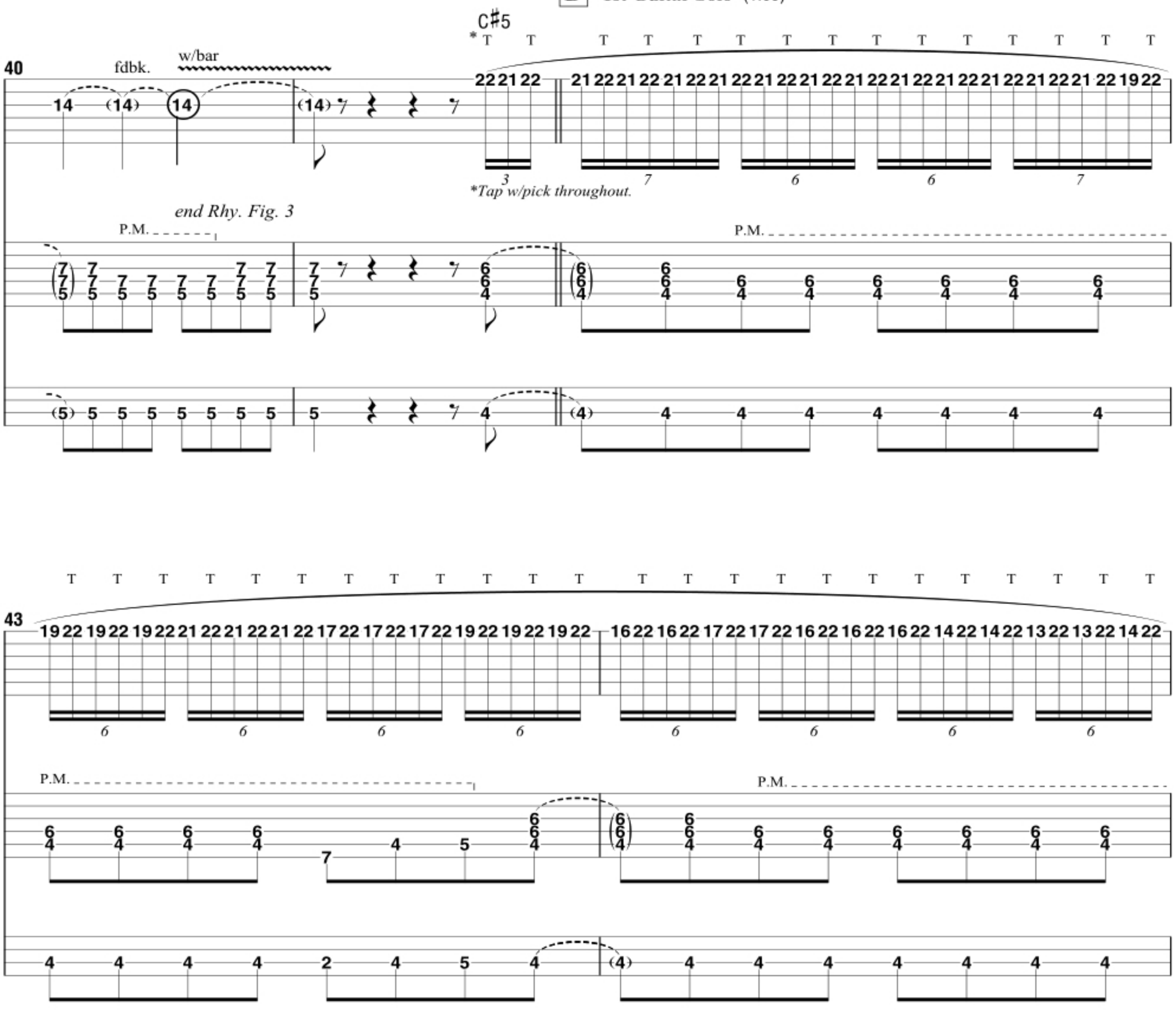


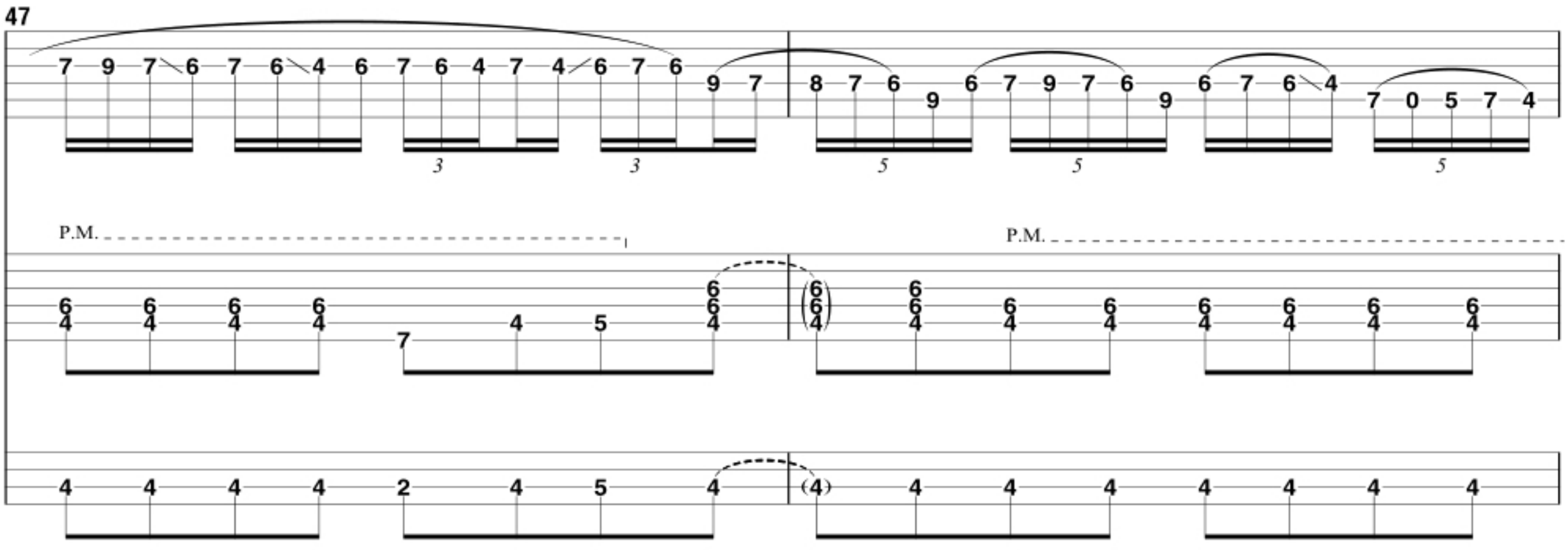

28
G5
D5
1/2
1/4
1
P.M.

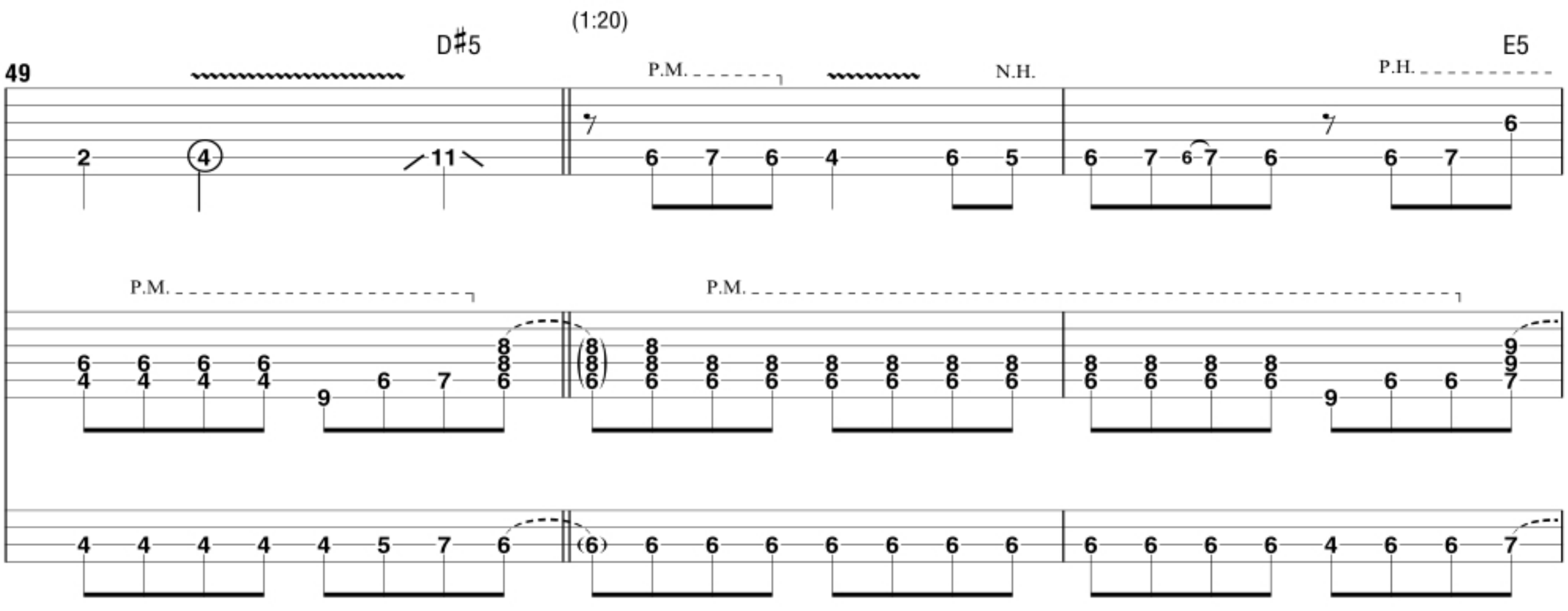

32
E5
C5
P.H.
w/bar
+2½
1/4
1
P.M.
1/2
let ring
end Bass Fig. 2
Bass plays Bass Fig. 2 (see bar 26)

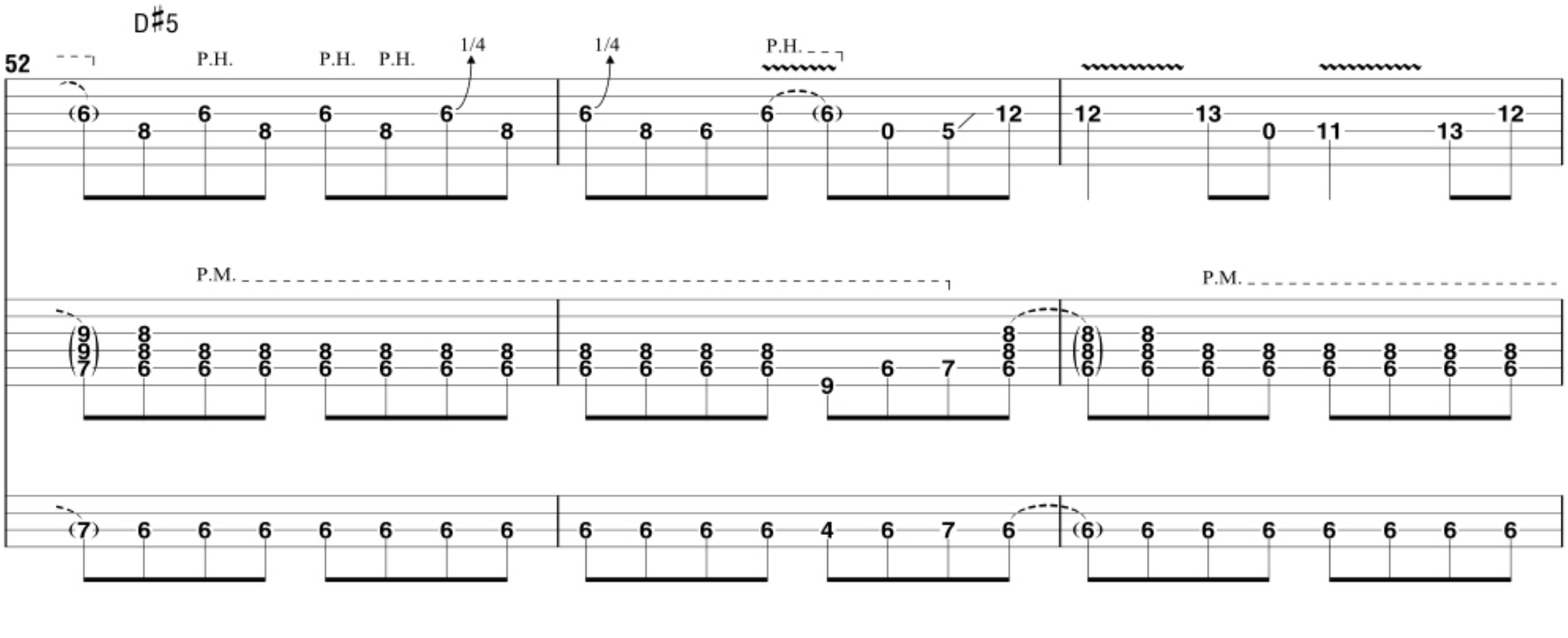

Gtr. 2
36
G5
D5
w/bar
1/2
1/4
1
Gtr. 1
P.M.

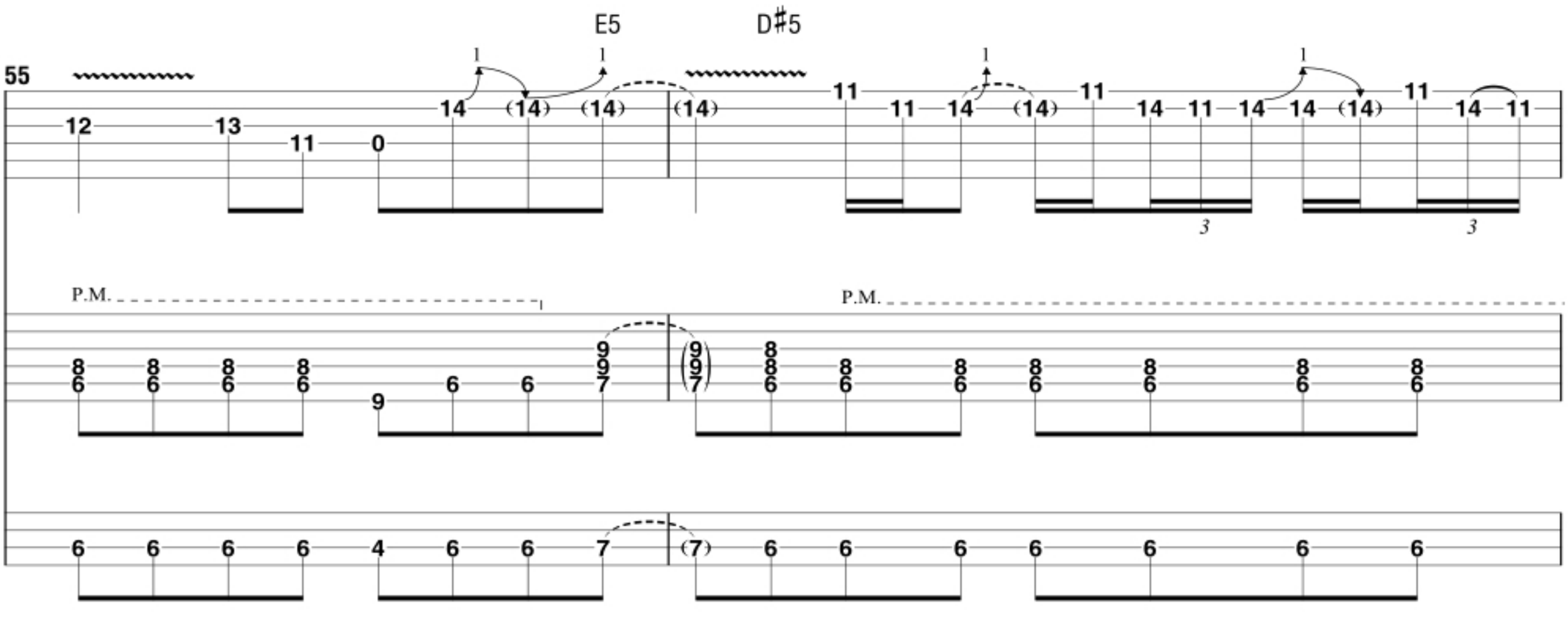
D **1st Guitar Solo** (1:09)



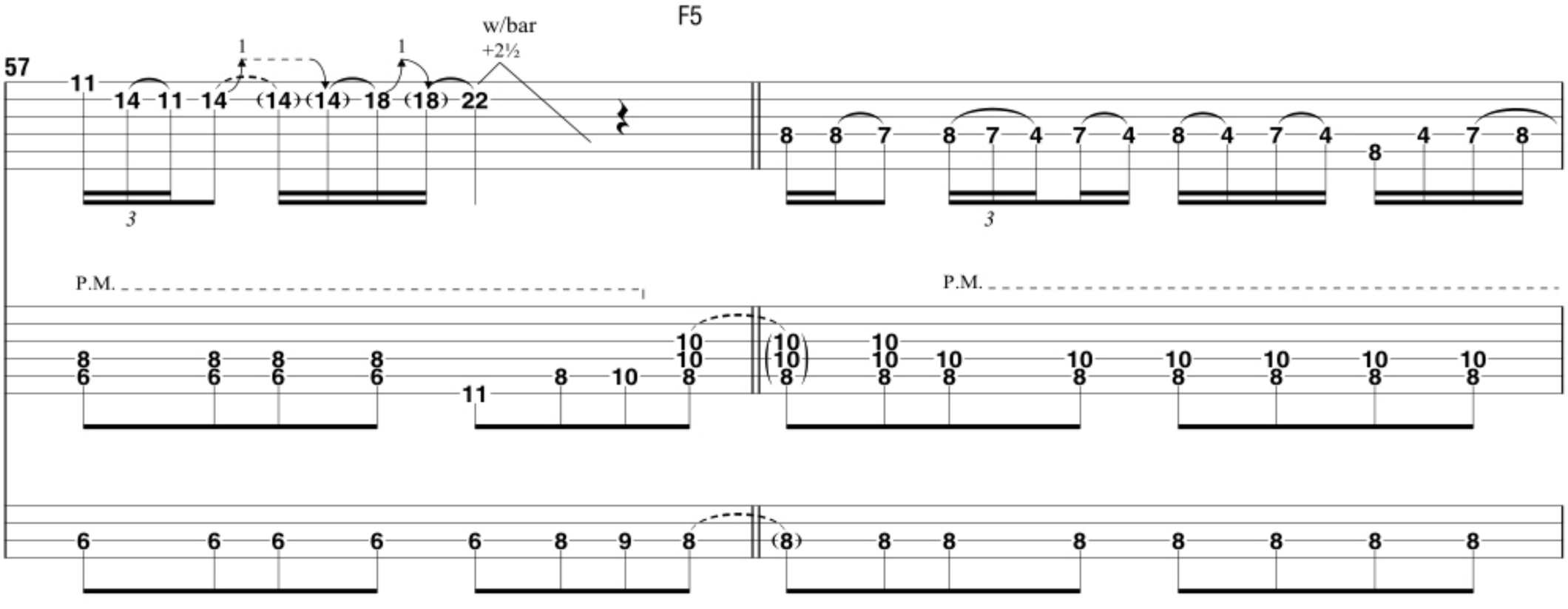

47
P.M.
P.M.

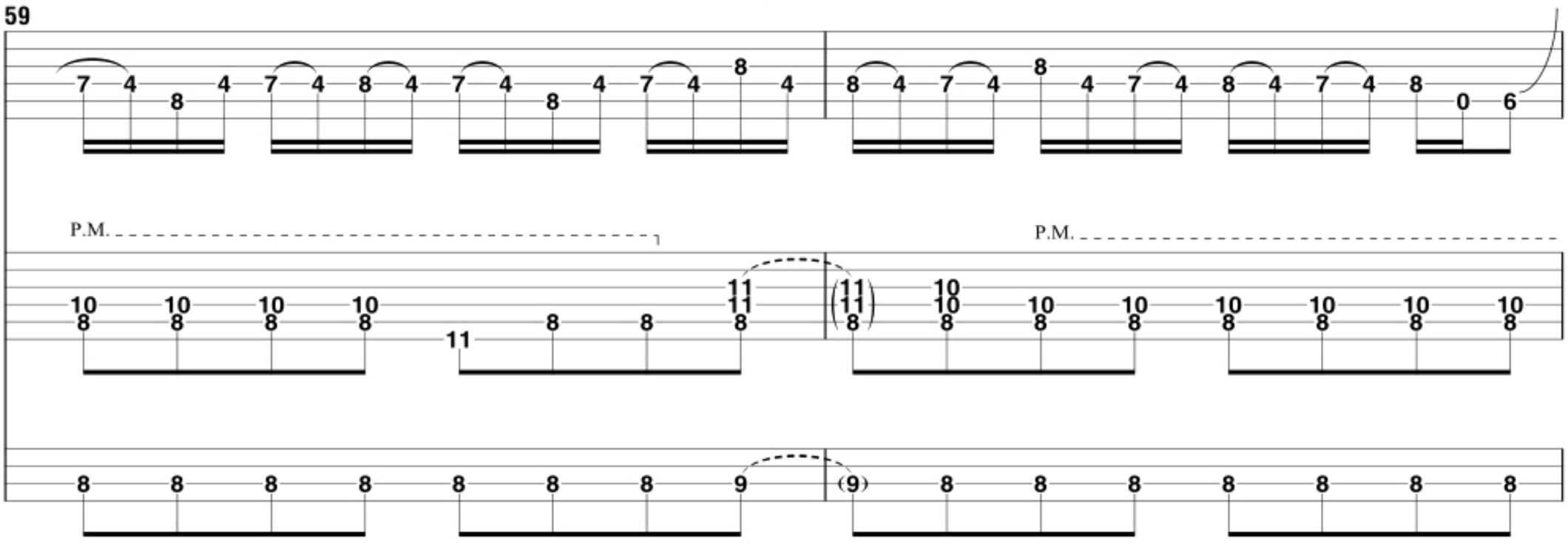

(1:20)
D♯5
E5
49
P.M.
N.H.
P.H.
P.M.
P.M.

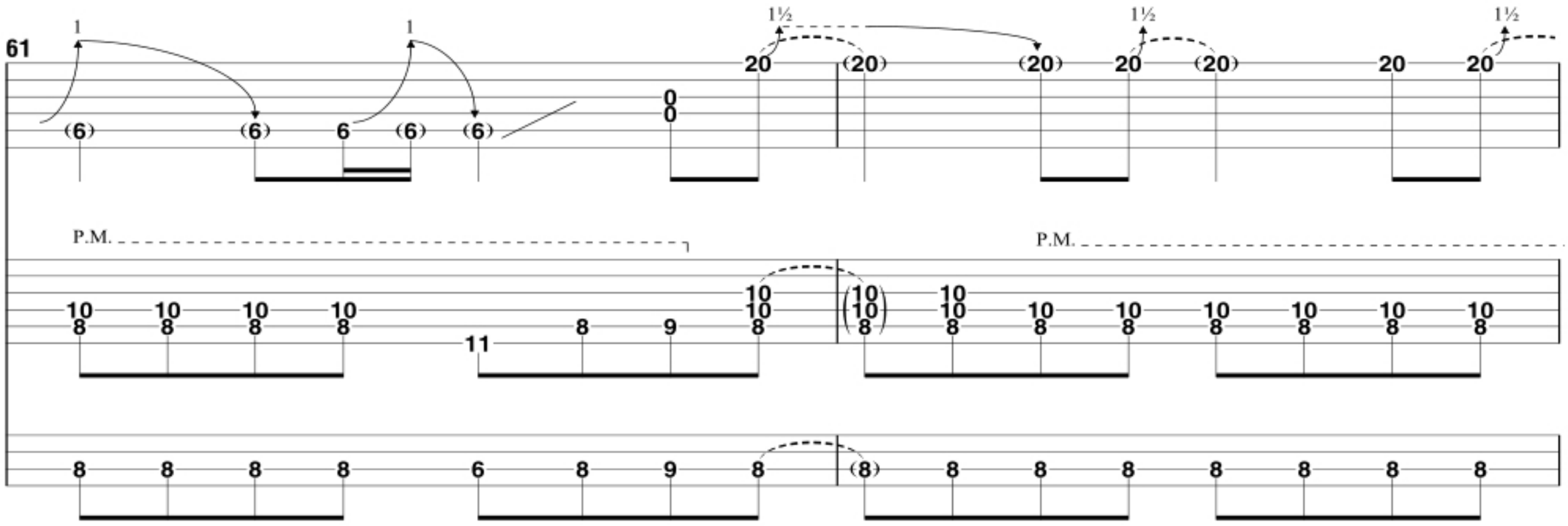

D♯5
52
P.H.
P.H.
P.H.
1/4
1/4
P.H.
P.M.
P.M.

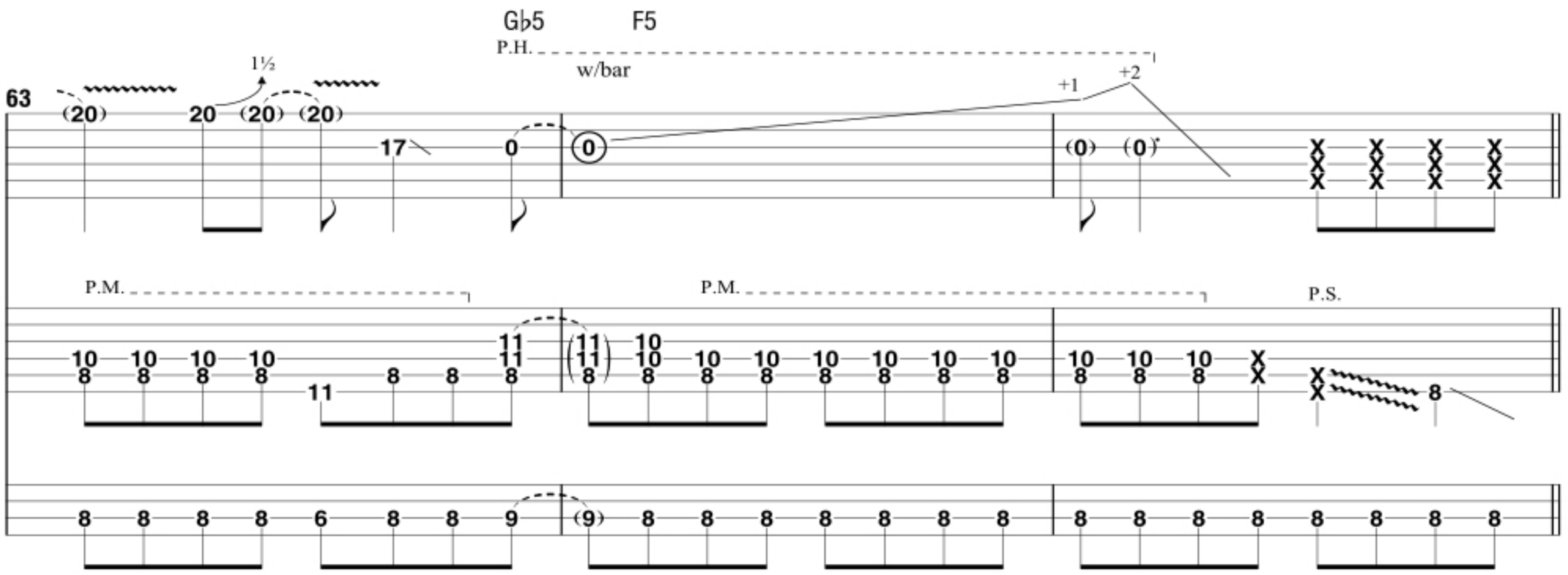


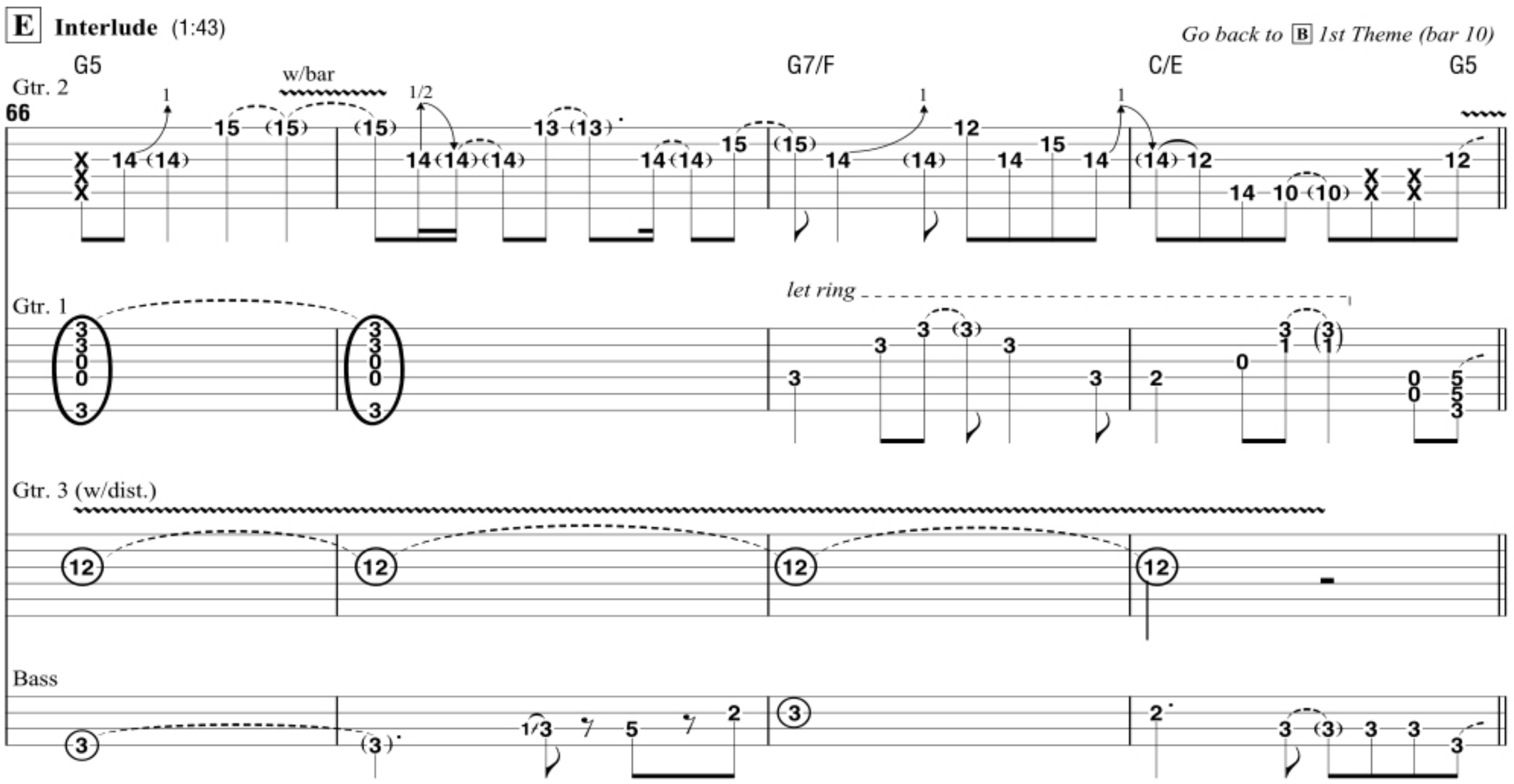
(1:32)






61
P.M.
P.M.


G♭5
F5
63
P.H.
w/bar
P.M.
P.M.
P.S.


E Interlude (1:43)
Go back to B 1st Theme (bar 10)
G5
G7/F
C/E
G5
Gtr. 2
66
w/bar
Gtr. 1
let ring
Gtr. 3 (w/dist.)
Bass

F **2nd Theme Reprise** (2:12)

E5 C5 G5

Gtr. 1 plays Rhy. Fig. 3 (see bar 26)

Gtr. 2

70

Bass plays Bass Fig. 2 (see bar 26)

D5 E5

P.H. w/bar

74

C5 G5

78

Gtr. 2 D5

82 w/bar

Gtr. 1

Bass

G **Outro/2nd Guitar Solo** (2:39)

G5

Gtr. 1 repeats Rhy. Fig. 2 (see bar 10) until fade

Gtr. 1 Gtr. 2

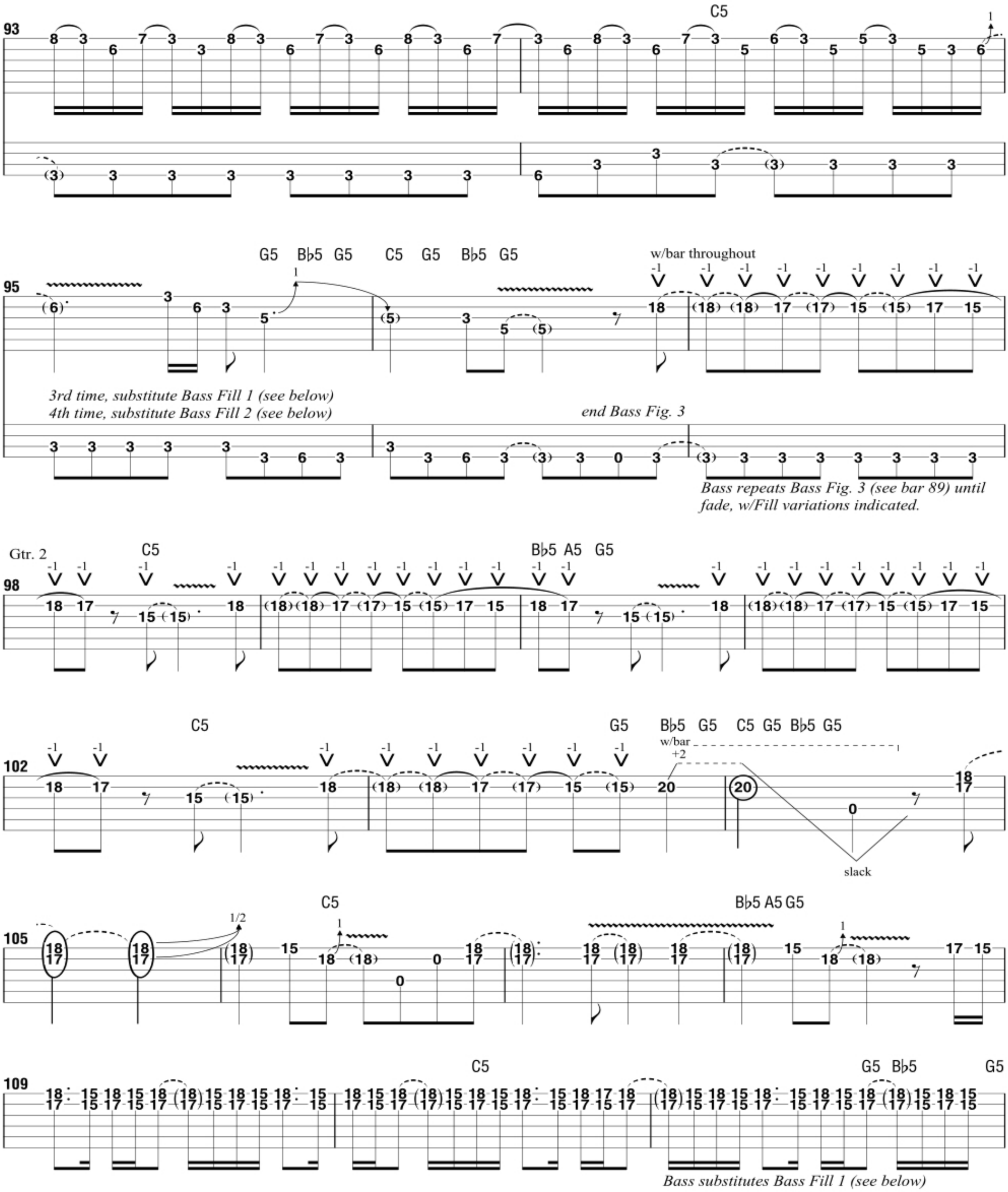
88

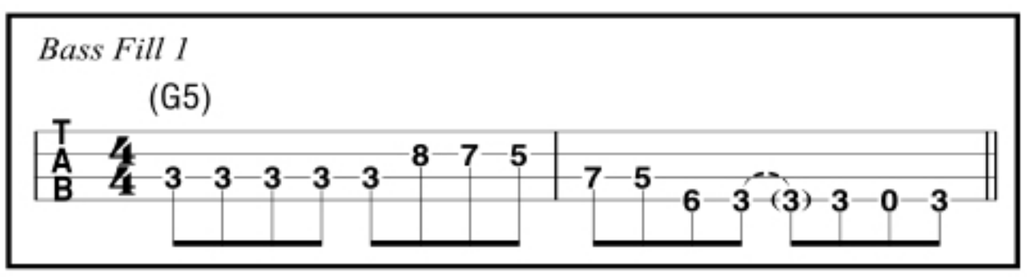
Bass

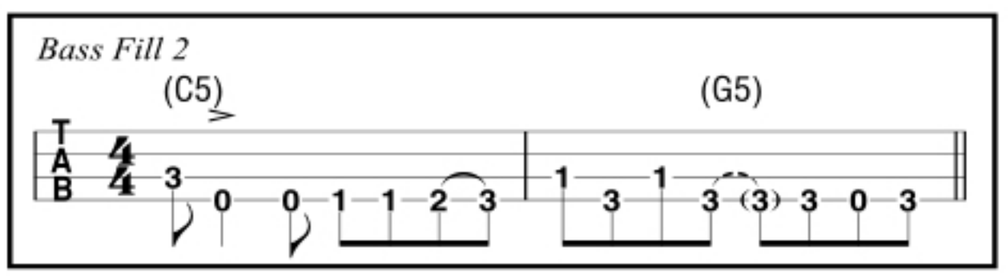
Bass Fig. 3

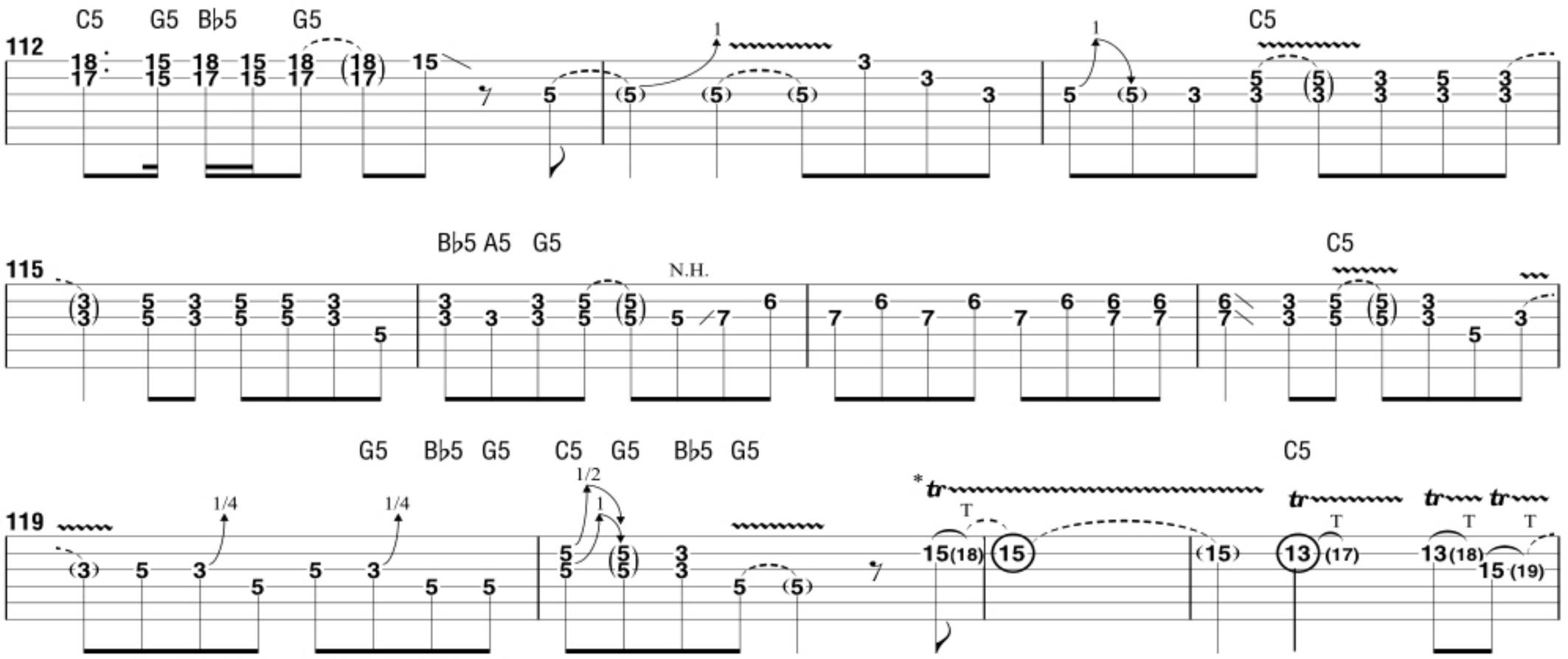
B♭5 A5 G5

91


93
C5
95
G5 B♭5 G5 C5 G5 B♭5 G5
w/bar throughout
3rd time, substitute Bass Fill 1 (see below)
4th time, substitute Bass Fill 2 (see below)
end Bass Fig. 3
Bass repeats Bass Fig. 3 (see bar 89) until fade, w/Fill variations indicated.
Gtr. 2
98
C5
B♭5 A5 G5
102
C5
G5 B♭5 G5 C5 G5 B♭5 G5
w/bar +2
slack
C5
B♭5 A5 G5
105
1/2
109
C5
G5 B♭5 G5
Bass substitutes Bass Fill 1 (see below)

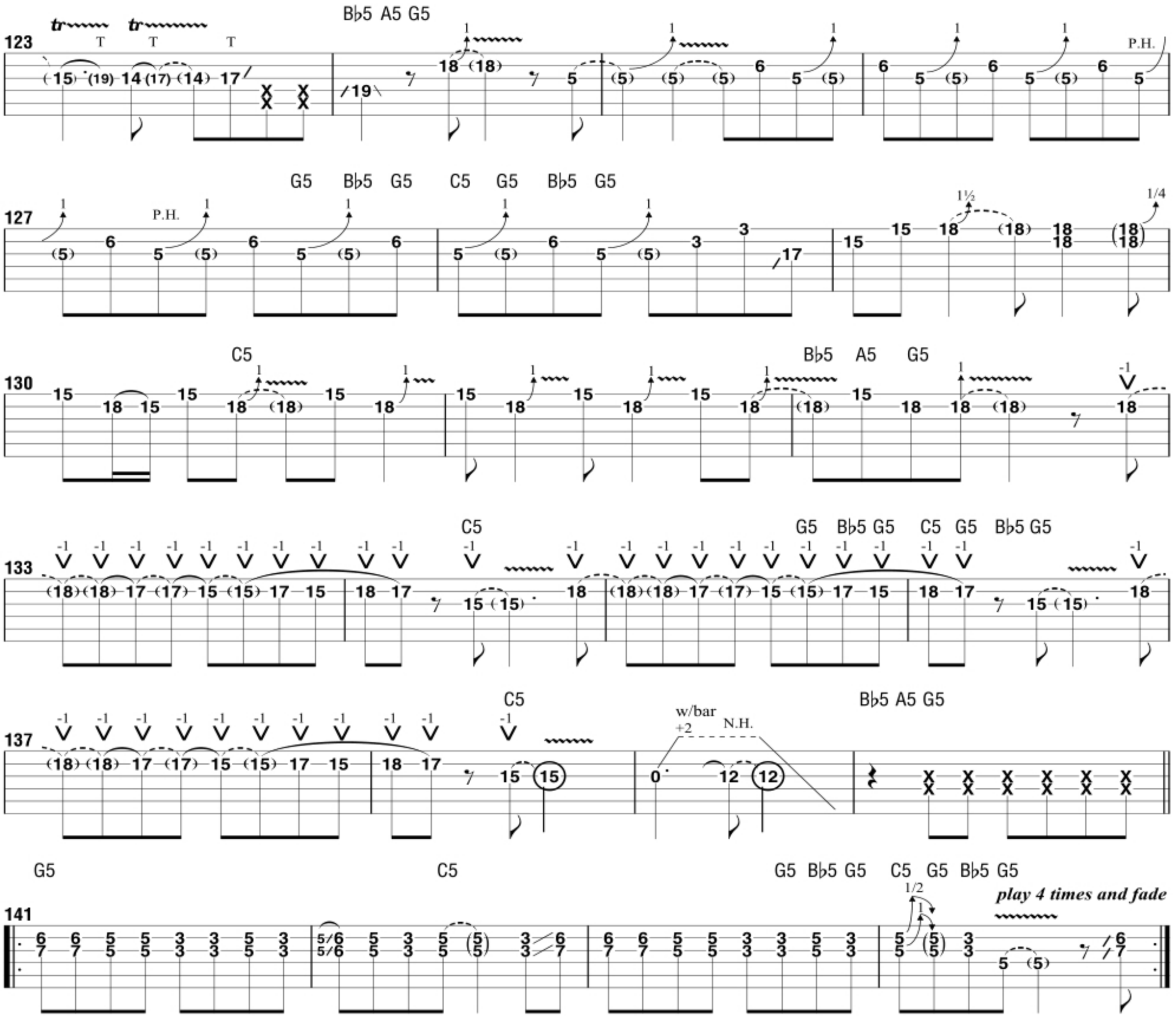

Bass Fill 1
(G5)


Bass Fill 2
(C5)
(G5)



Bass substitutes Bass Fill 2 (see previous page)

**Tap w/pick throughout.*



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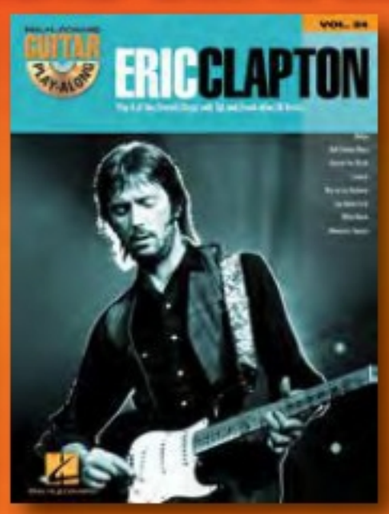

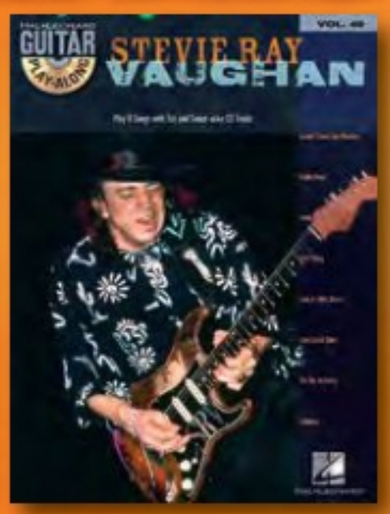

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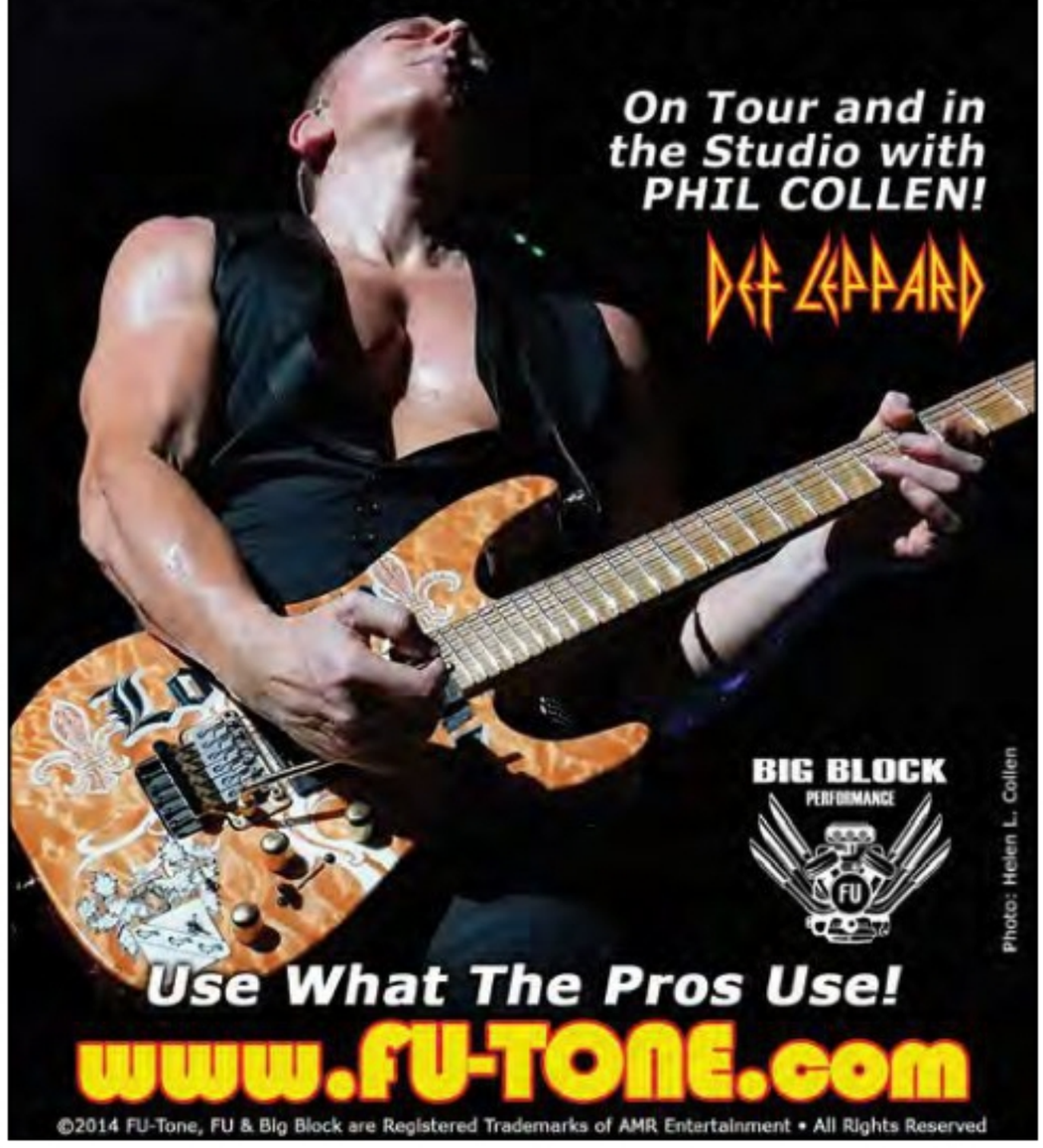

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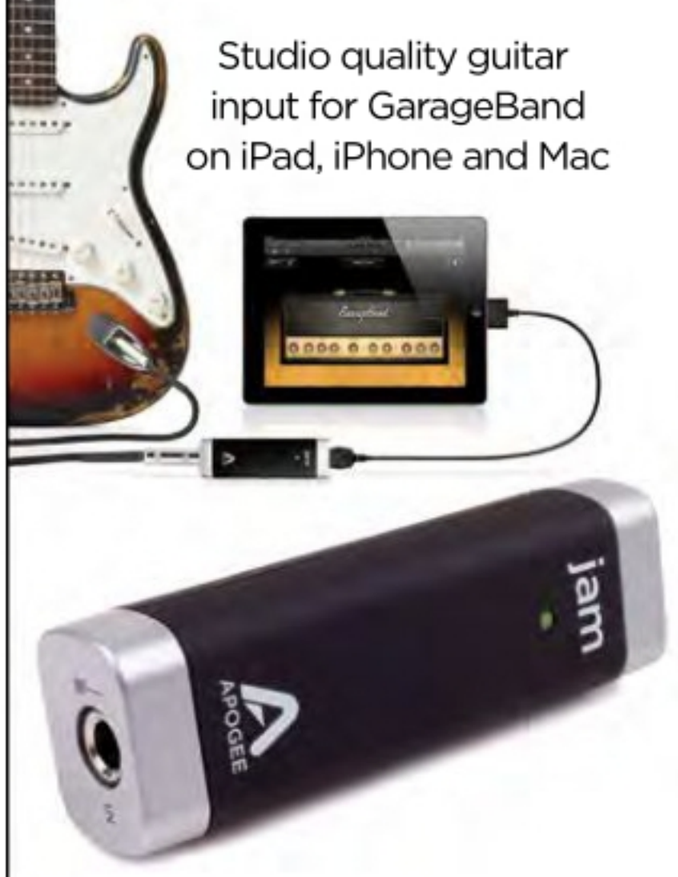

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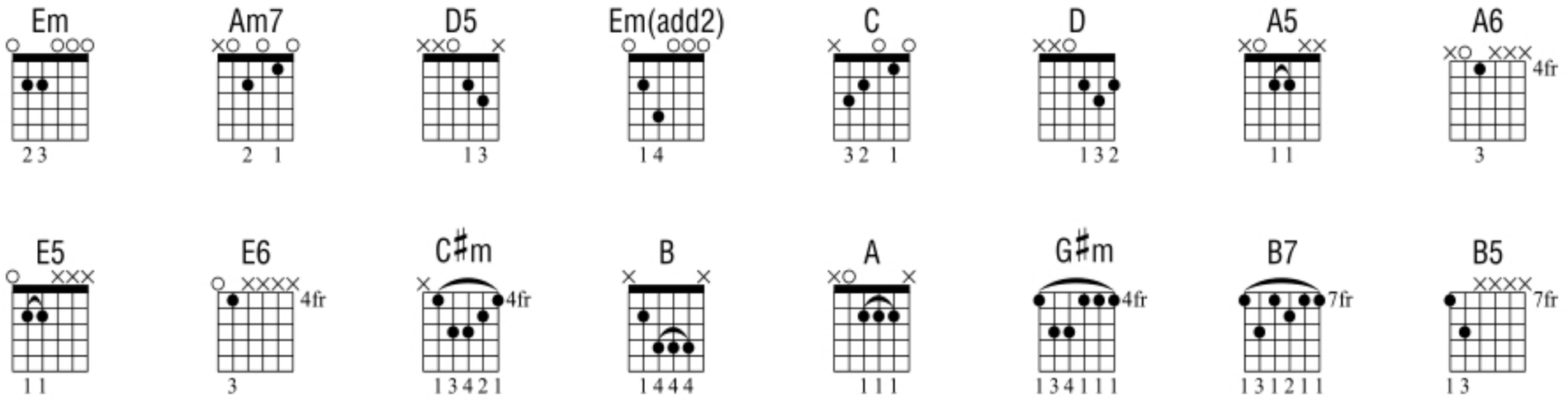
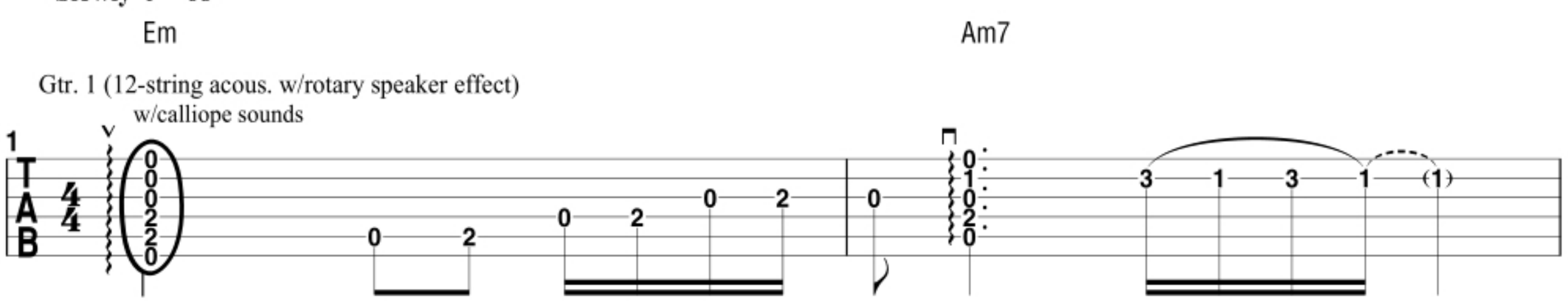
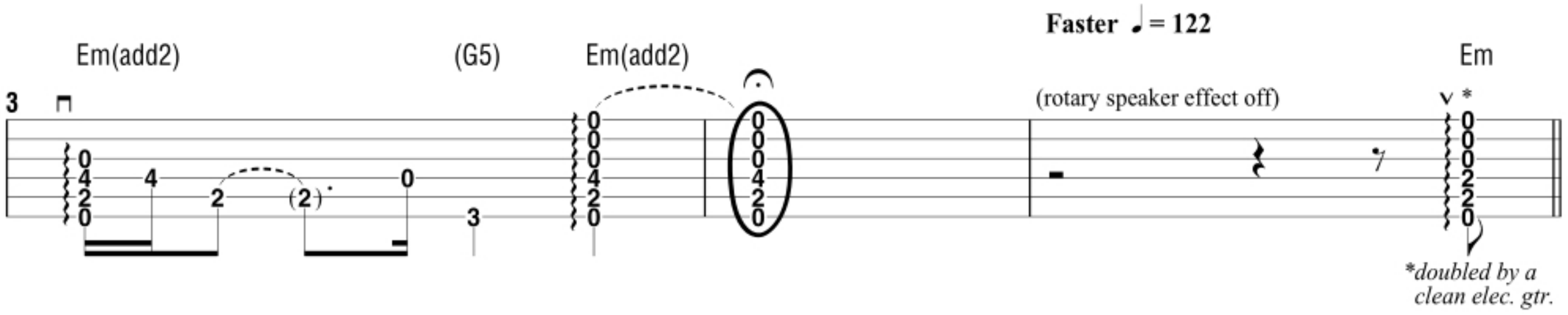


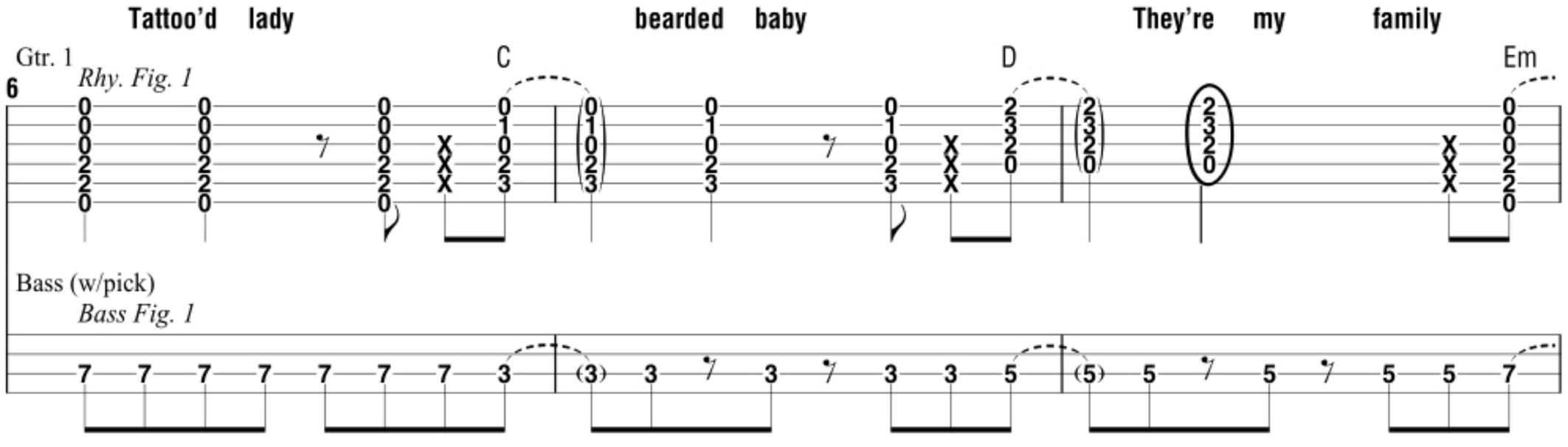
A **Intro** (0:00)

Slowly ♩ = 68





B **1st Verse** (0:19)



When I was lonely something told me where

C D

9

(7) 0 5 7 5 7 0 5 7 7 7 7 7 X X 3 (3) 3 3 3 5

I could always be Where I could

Em

end Rhy. Fig. 1

12

(5) 5 5 5 5 7 (7) 5 7 5 7 5 0 5

wish for pennies If you got any you'll meet me down

Em C D

Gtr. 1 repeats Rhy. Fig. 1 (see bar 6)

Bass

14

7 7 7 7 7 7 7 3 (3) 3 3 3 3 3 3 5

at the shooting gallery You know I'm a

Em

16

(5) 5 5 5 5 0 7 5 7 5 7 0 7 5

fairground baby Wonder what made me

C D

18

7 7 7 7 7 7 7 3 3 3 3 3 3 3 3 5

Fall for the Pearly Queen Well I spent

Em

Gtr. 2 plays Fill 1 (see below)

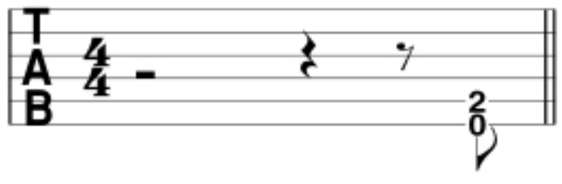
end Bass Fig. 1

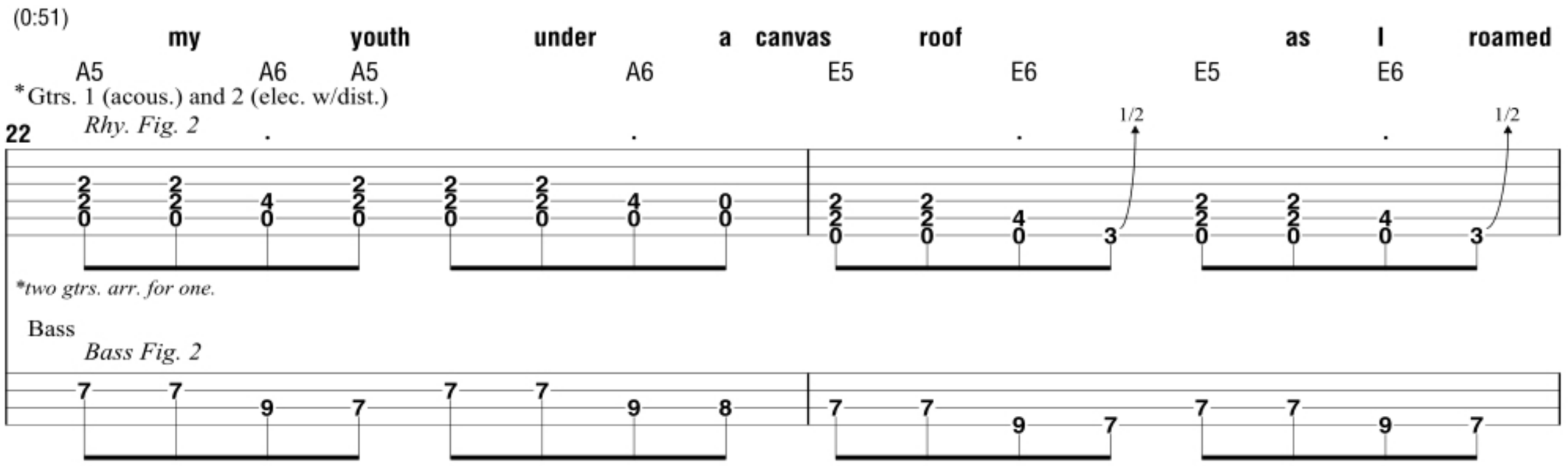
20

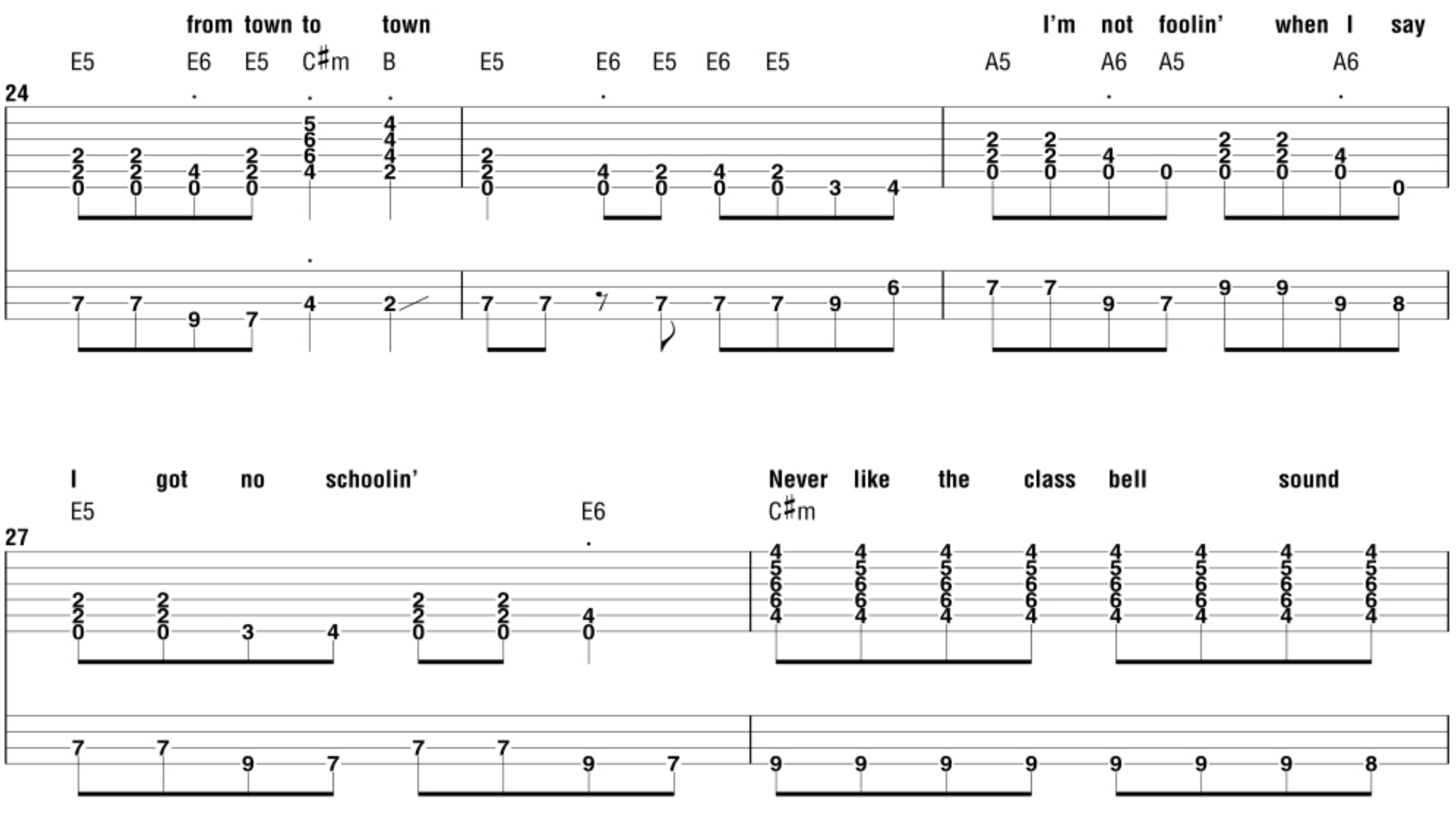
5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7

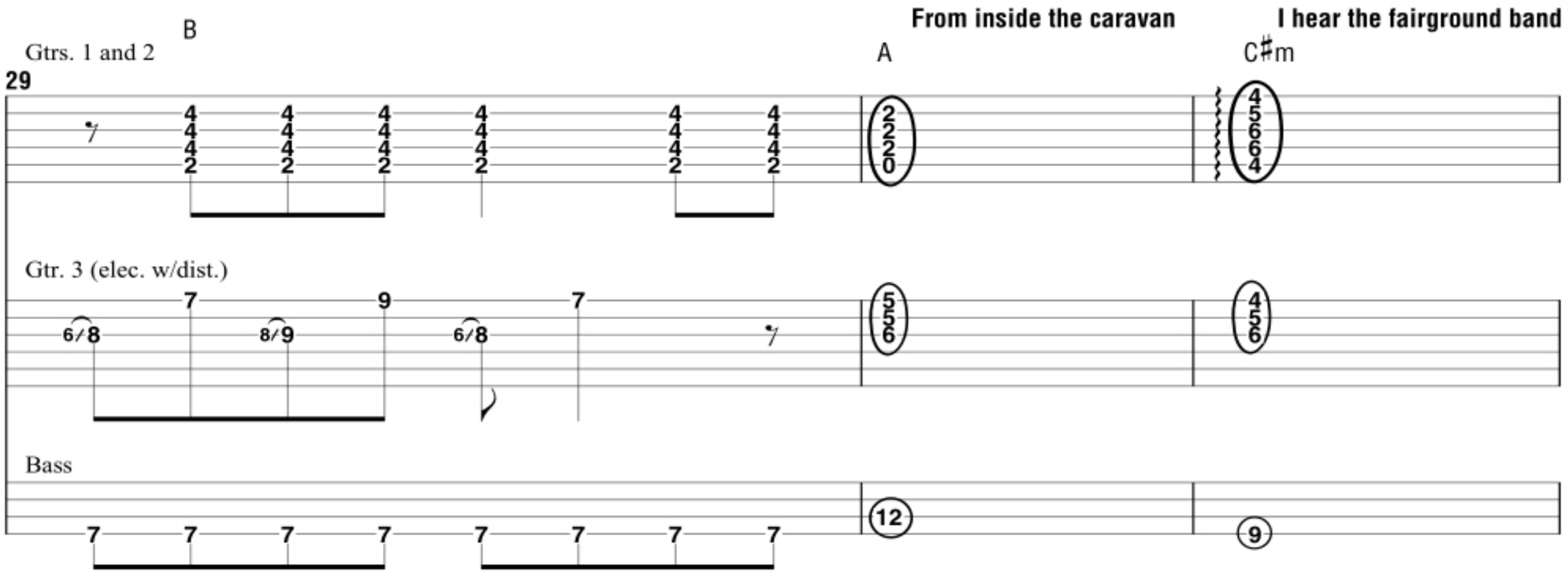
Fill 1 (0:49)
Gtr. 2 (elec. w/dist.)

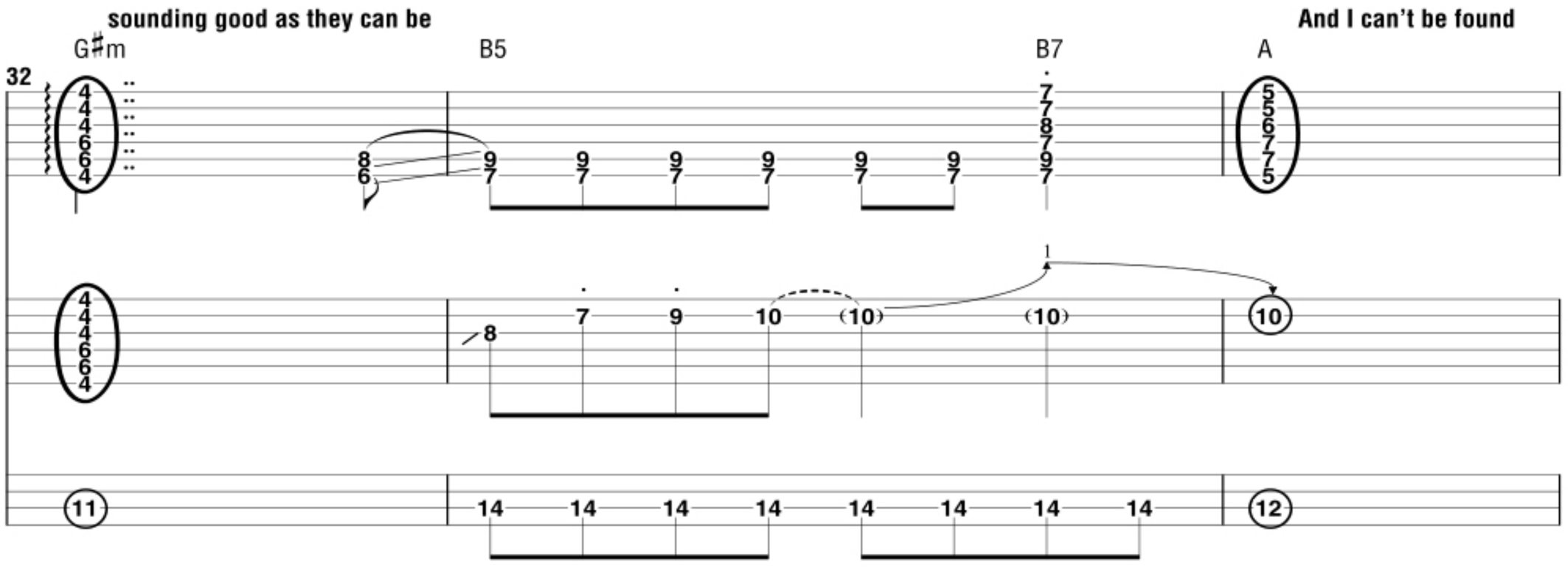
(Em) A5

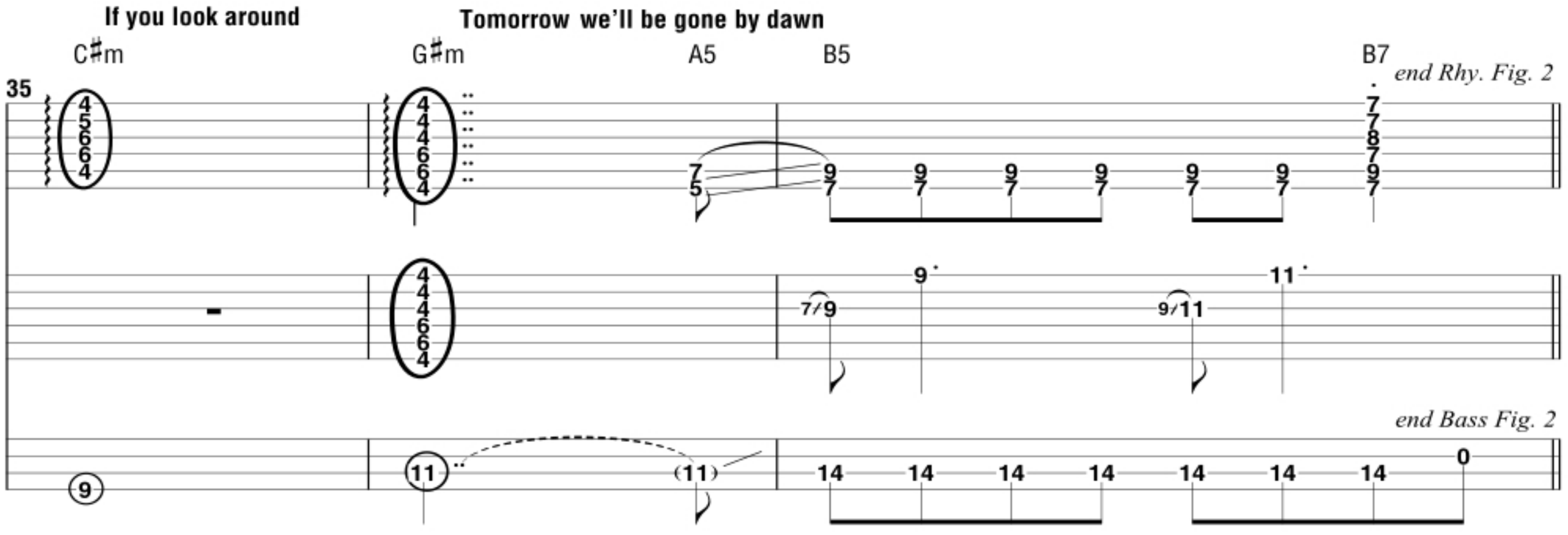



(0:51)
my youth under a canvas roof as I roamed
A5 A6 A5 A6 E5 E6 E5 E6
*Gtrs. 1 (acous.) and 2 (elec. w/dist.)
22
Rhy. Fig. 2
1/2
1/2
*two gtrs. arr. for one.
Bass
Bass Fig. 2


from town to town I'm not foolin' when I say
E5 E6 E5 C♯m B E5 E6 E5 E6 E5 A5 A6 A5 A6
24
I got no schoolin' Never like the class bell sound
E5 E6 C♯m
27

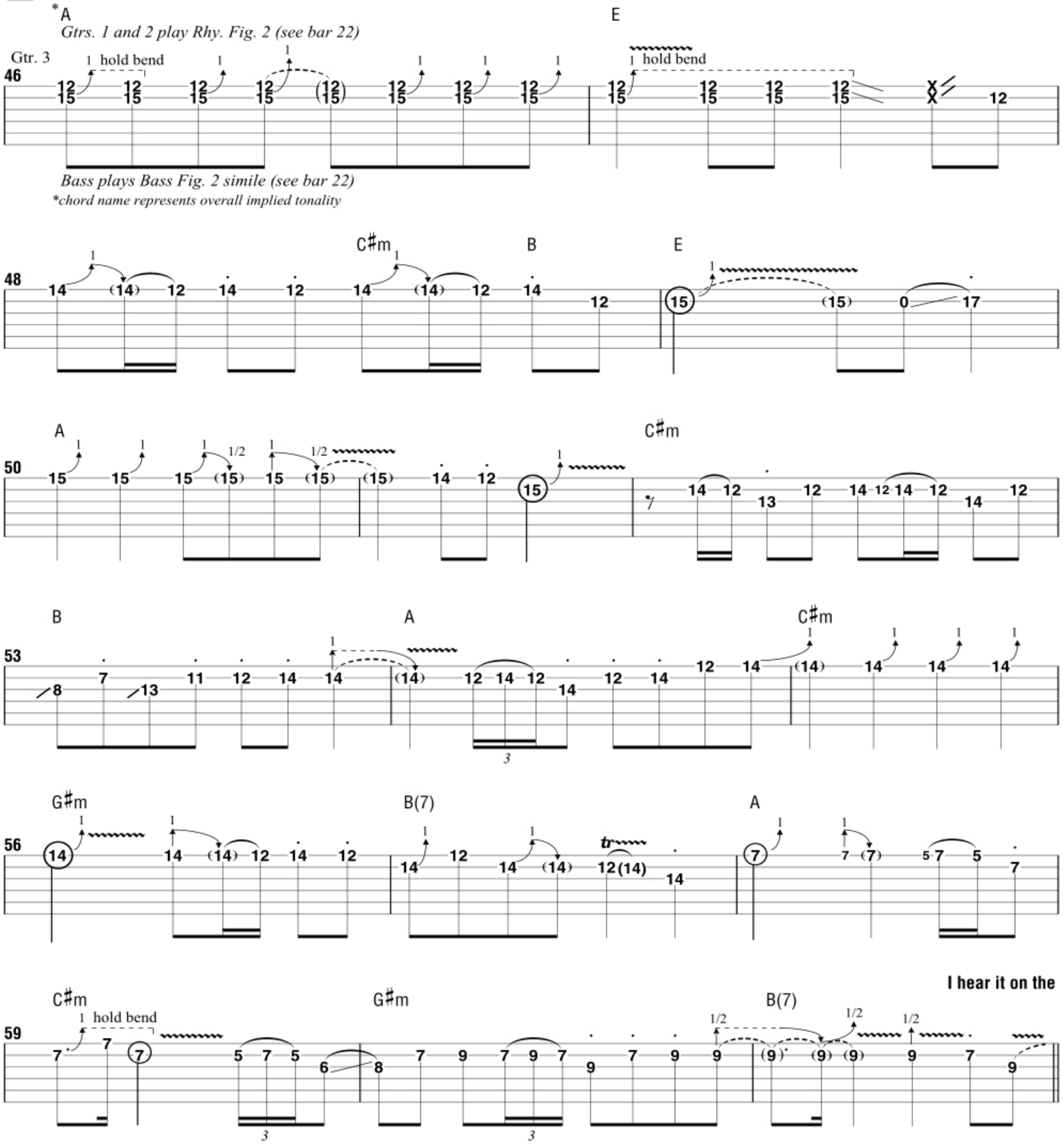

B
From inside the caravan I hear the fairground band
Gtrs. 1 and 2
A C♯m
29
Gtr. 3 (elec. w/dist.)
Bass





C **Keyboard Solo** (1:23)

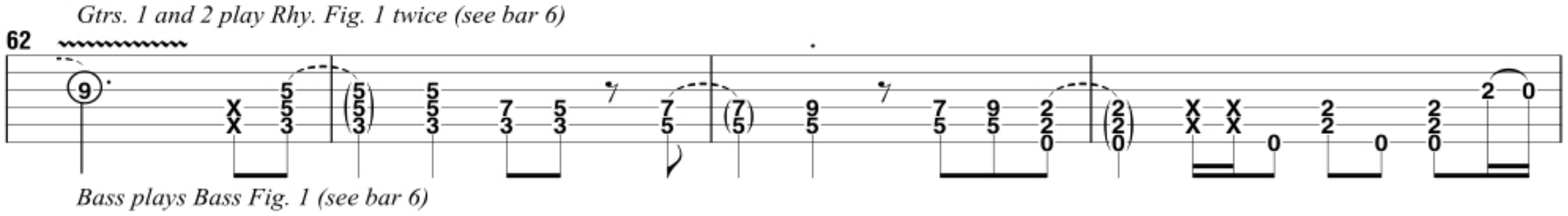
D **Guitar Solo** (1:39)



E **2nd Verse** (2:10)

loudspeaker said Fire eater is a real fine sight to see You know he's a

Em C D Em



death cheater Some kind of central heater Be sure to save a seat for me

C D Em

66

Lemme tell you 'bout Wicked Sadie She's no baby The law

C D

69

came and tried to close her sideshow down But soon she had the

Em

72

DA cheering The police chief wearing her garter for a crown

C D Em

74

(2:42)

Ow I spent my youth under a canvas roof as I

A E

Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 22)

77

Bass plays Bass Fig. 2 (see bar 22)

roamed from town to town I'm not foolin' when I say

C♯m B E A

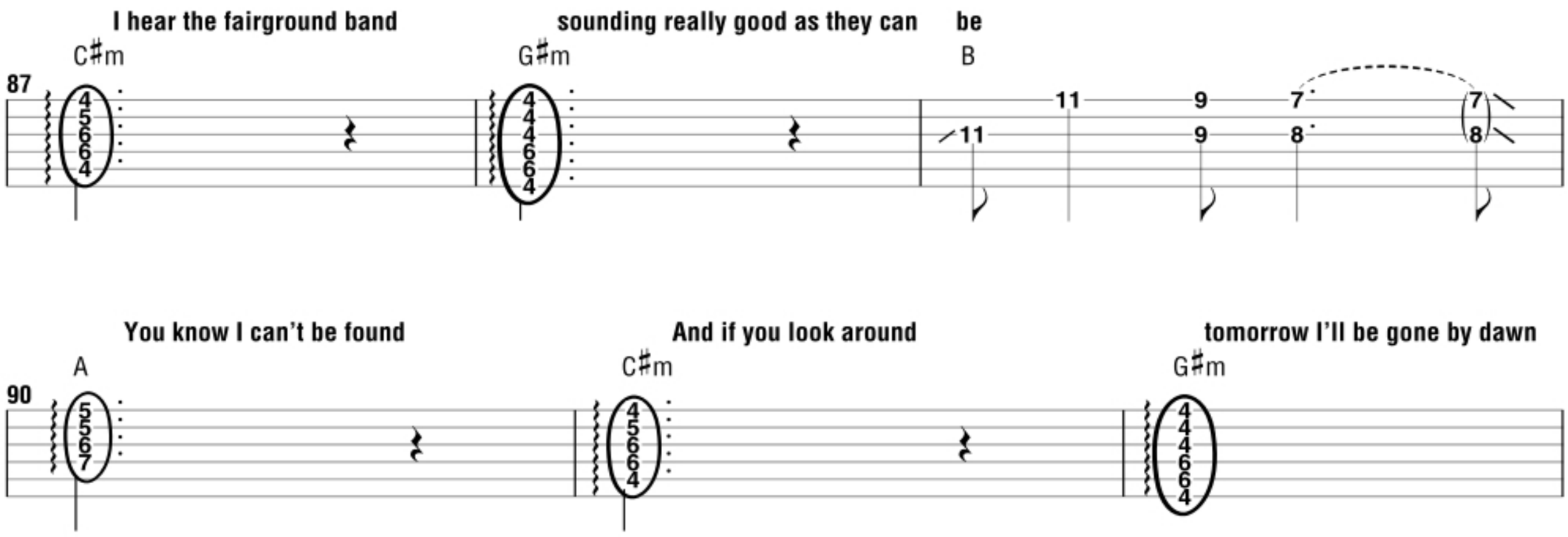
hold bend

80

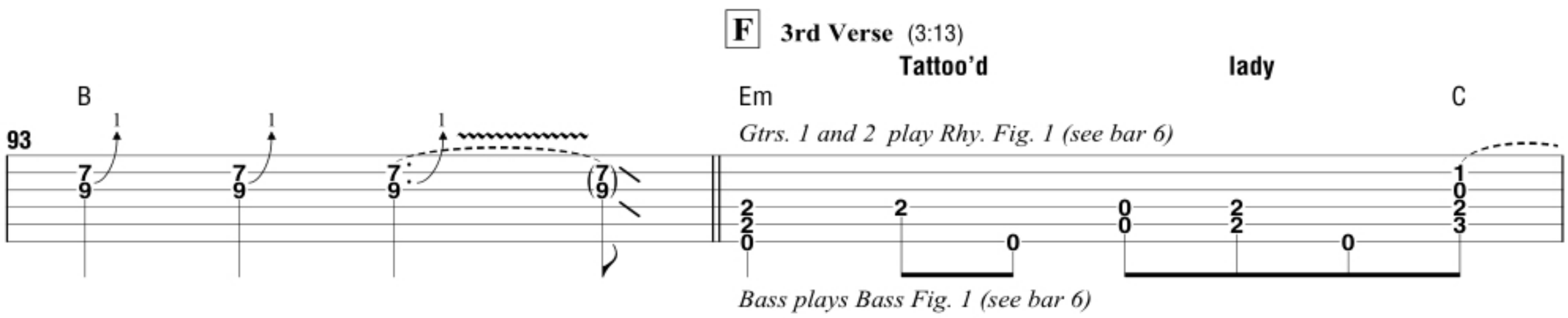
I got no schoolin' Never liked the schoolbell sound From the caravan

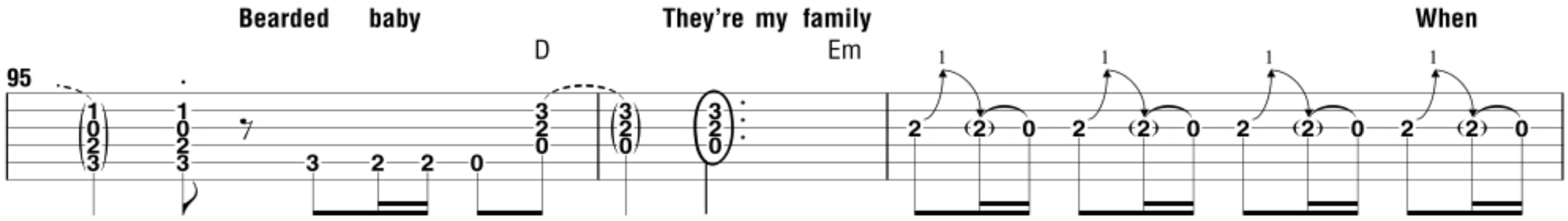
E C♯m B(7) A

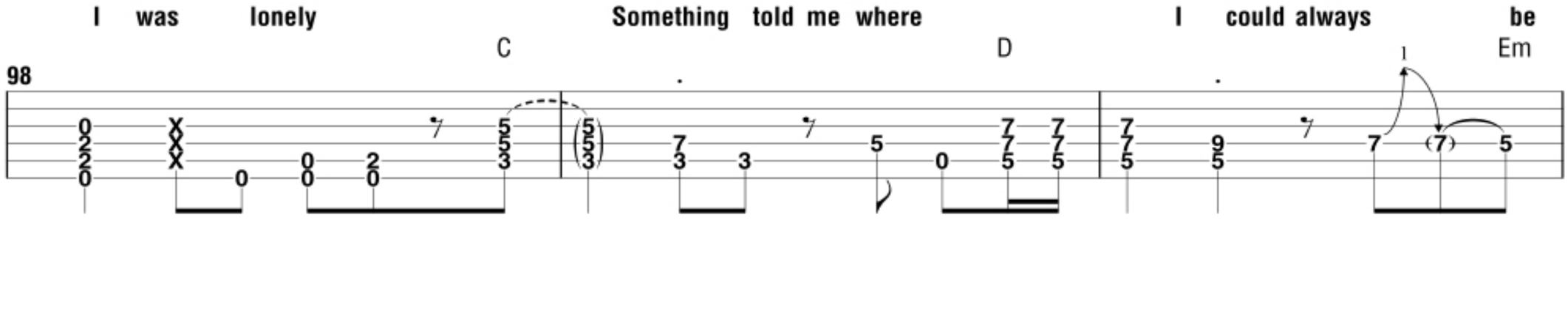
83

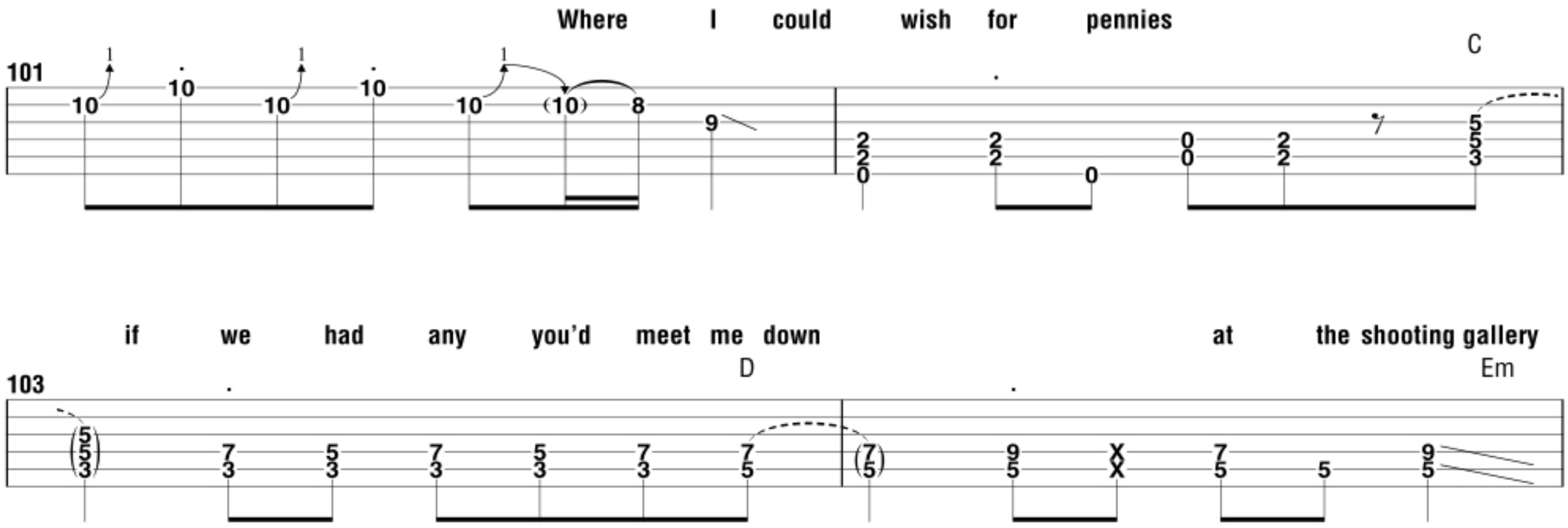


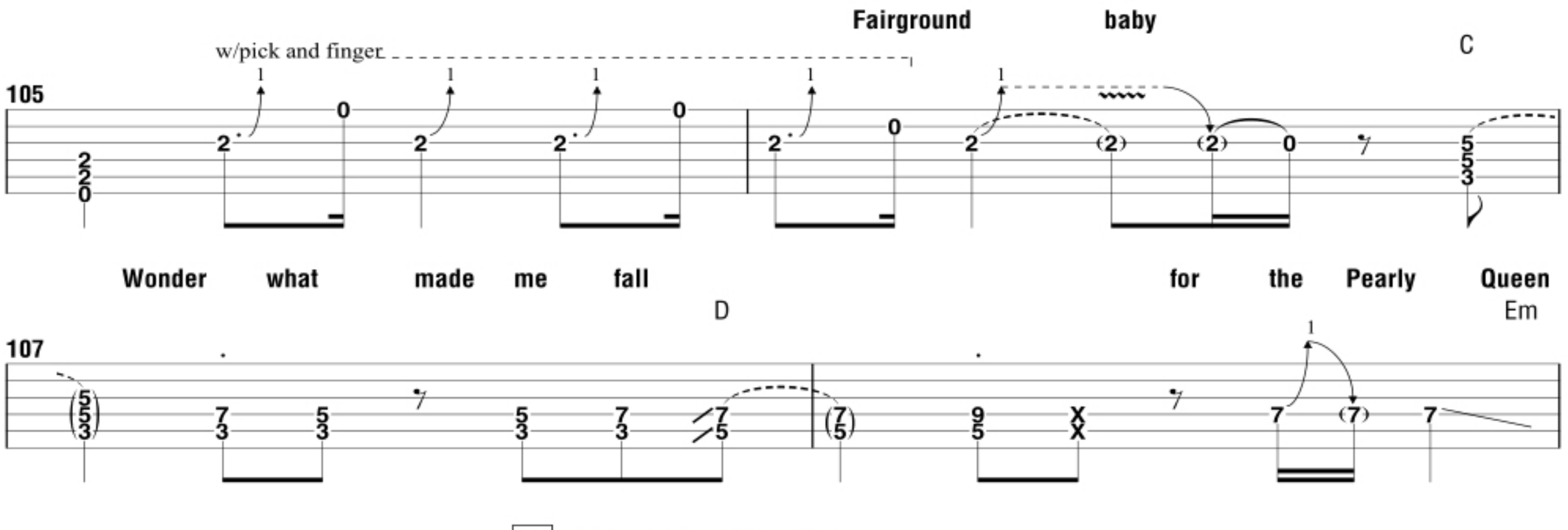
F **3rd Verse** (3:13)

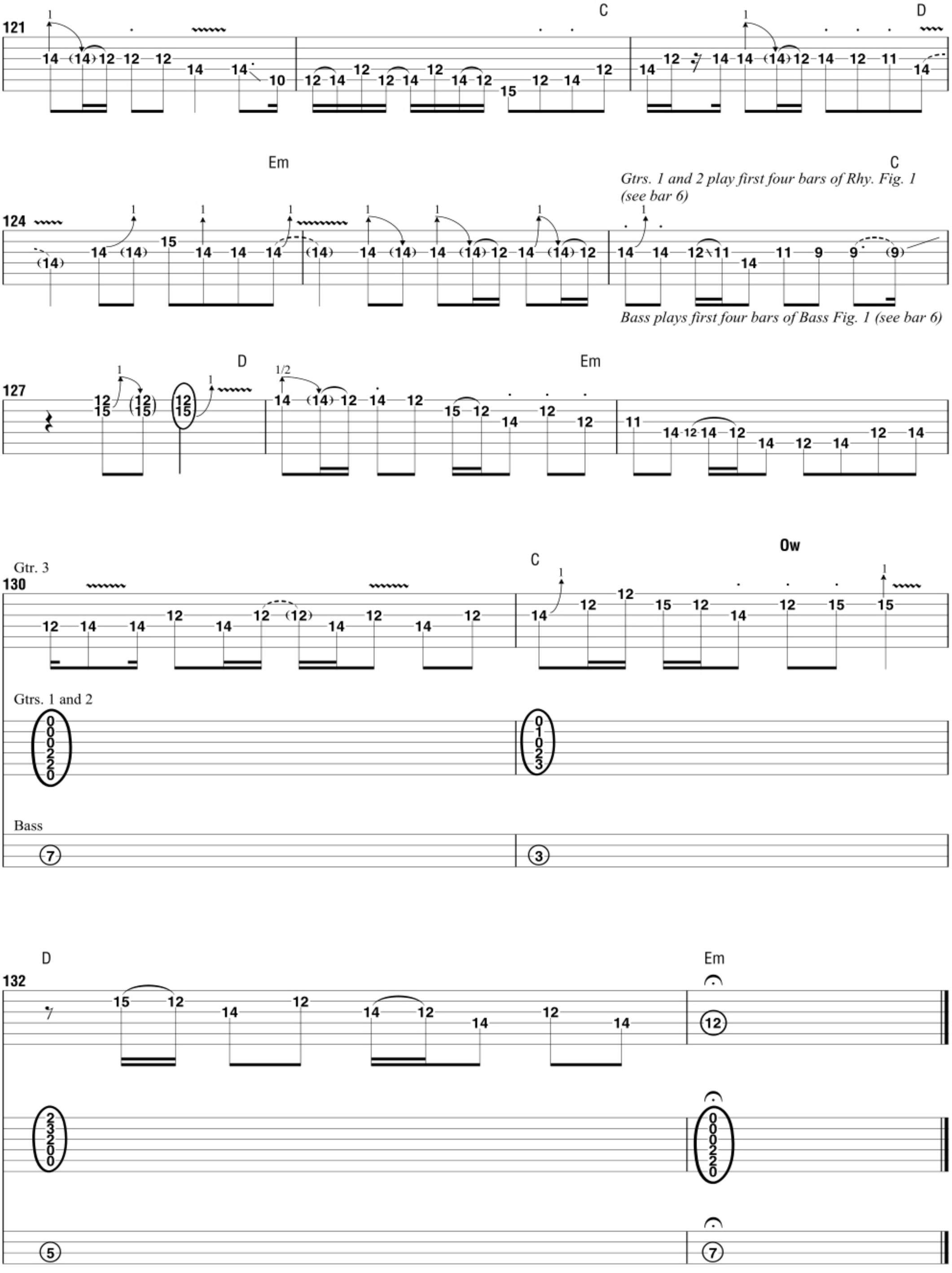









Fairground baby
C
w/pick and finger
105
Wonder what made me fall for the Pearly Queen
D
Em
107
G Outro Guitar Solo (3:44)
Tattoo'd lady
Em
C
Gtrs. 1 and 2 play Rhy. Fig. 1 twice (see bar 6)
109
Bass plays Bass Fig. 1 (see bar 6)
hold bend
D
Em
111
oh oh
C
113
D
Em
115
oh hey
C
117
D
Em
119


121
C
D
Em
C
Gtrs. 1 and 2 play first four bars of Rhy. Fig. 1 (see bar 6)
124
Bass plays first four bars of Bass Fig. 1 (see bar 6)
D
Em
127
Ow
Gtr. 3
130
C
Gtrs. 1 and 2
Bass
D
Em
132

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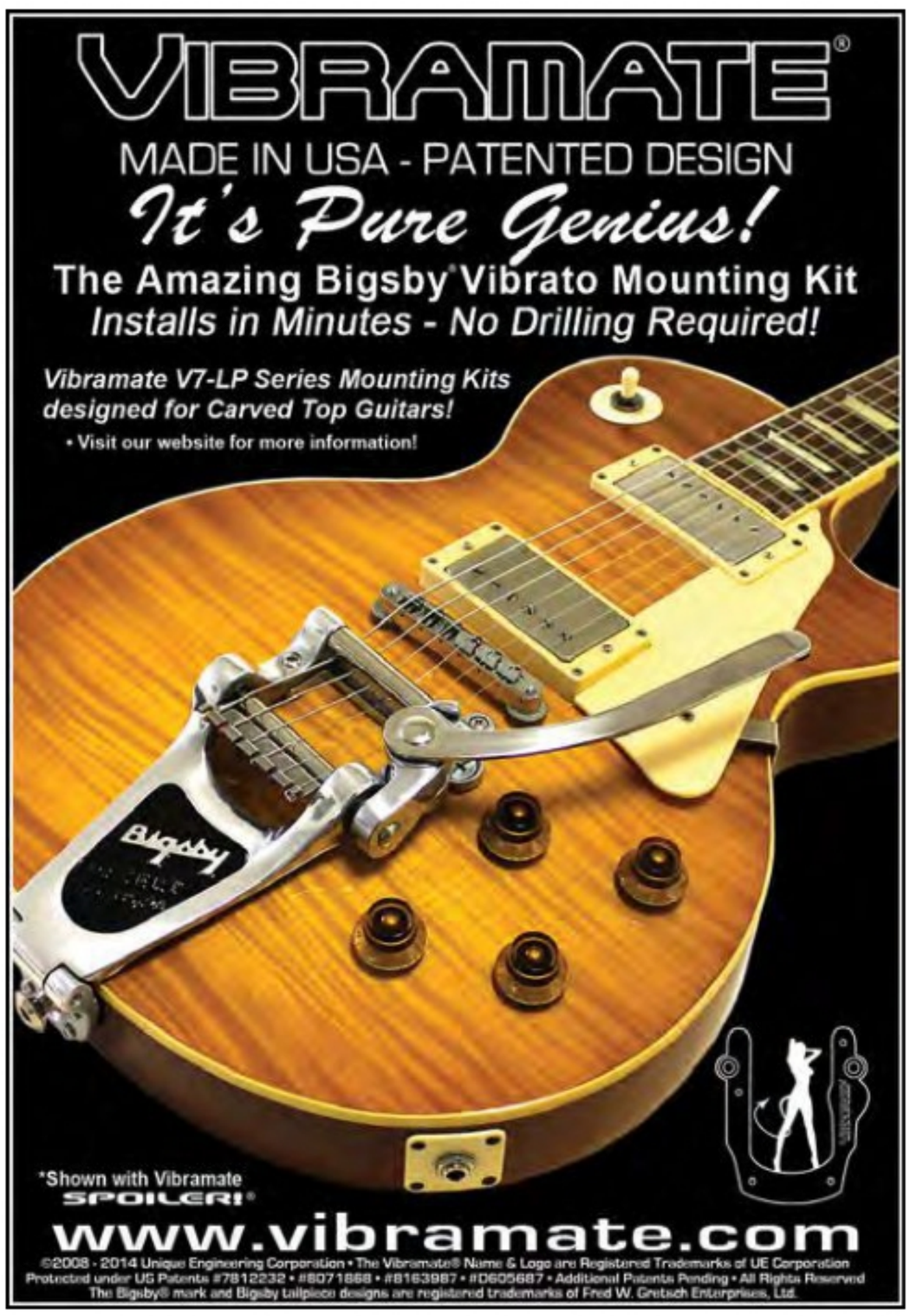
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FIGURE IT OUT

Royal Blood

As heard on **ROYAL BLOOD**

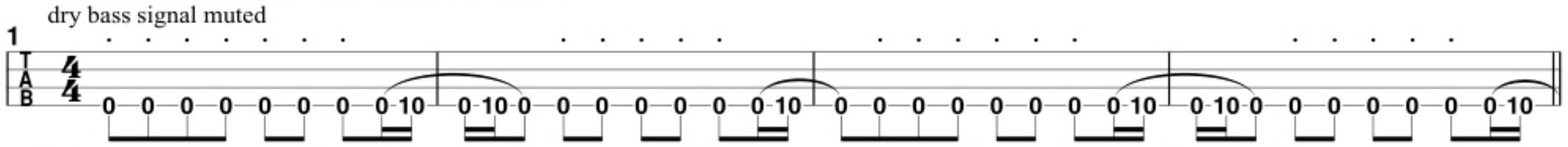
Words and music by MIKE KERR AND BEN THATCHER • *Transcribed by* JEFF PERRIN

A **Intro** (0:00)

Moderately Fast ♩ = 108

N.C.(E5)

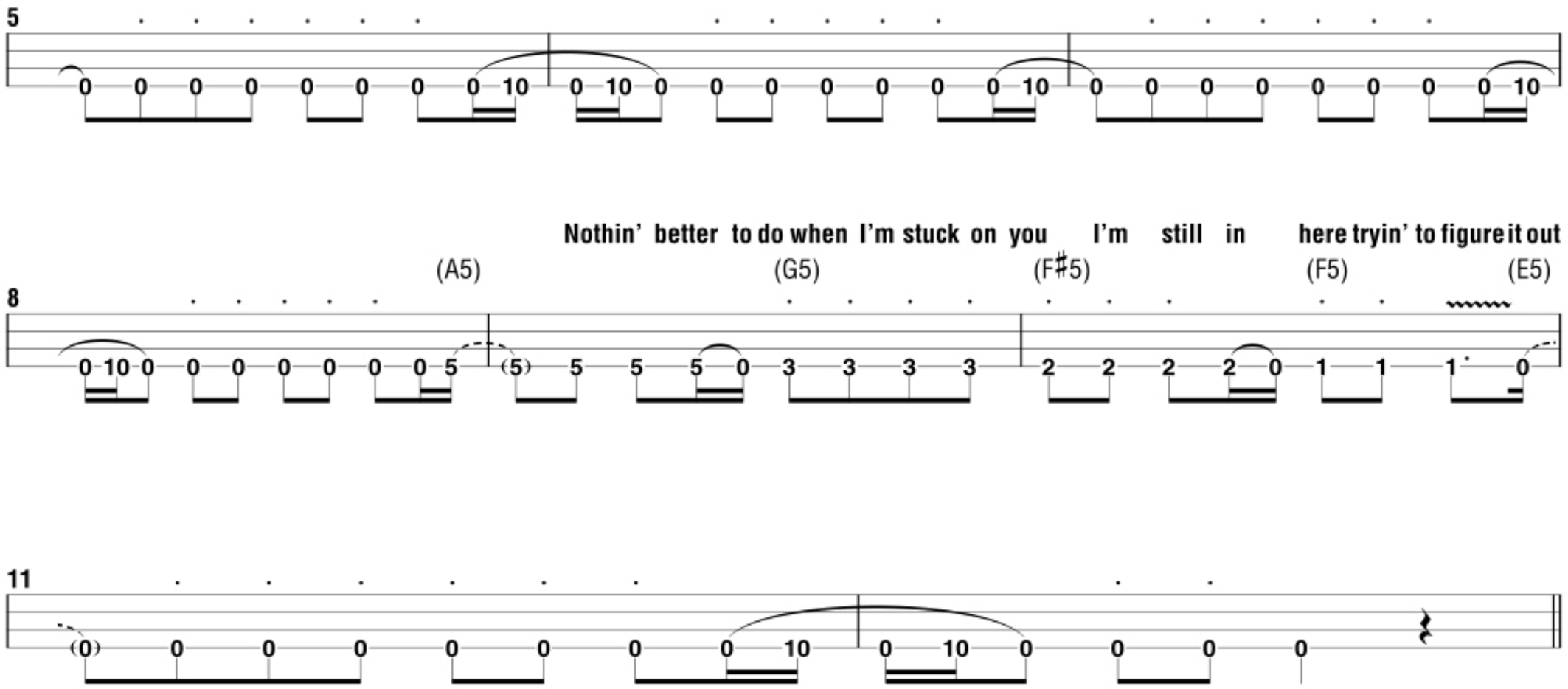
*Bass guitar, bi-amped, w/dist. and octave-up effect
dry bass signal muted



*Signal is split between a clean bass amp and a guitar amp w/dist. and harmonizer/pitch-shifter effect, set to raise the pitch one octave (100% effect). A tuner pedal's mute function is used to silence the bass amp during certain sections of the song. Guitar players can emulate the recording by playing the part as written and engaging an octave-down effect wherever the "bass-amp" signal is present ("w/bass amp").

B **1st Verse** (0:08)

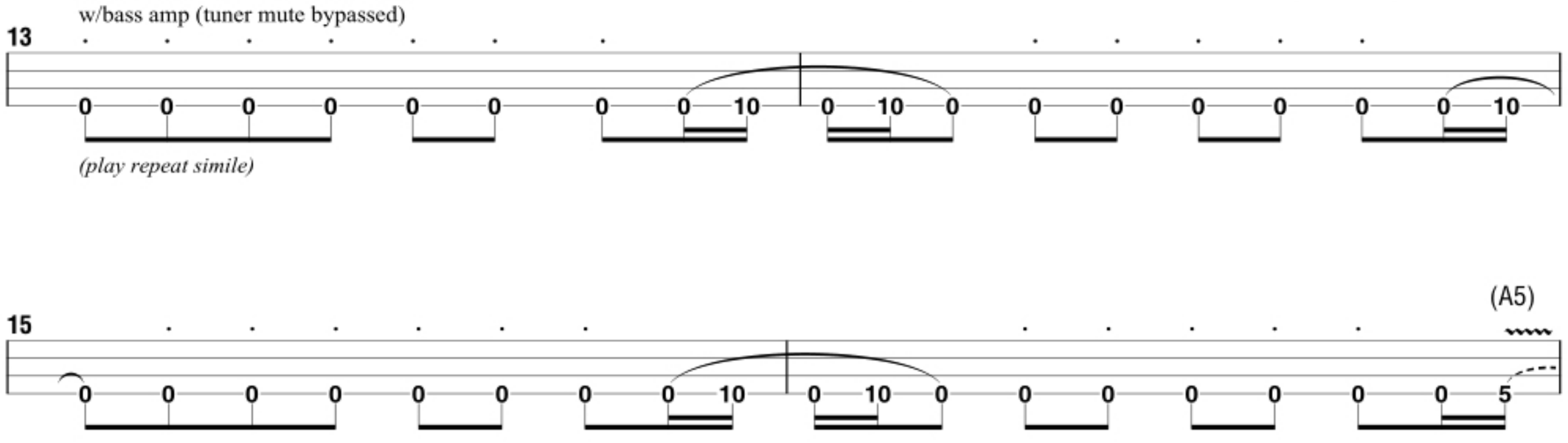
1. Nothin' here to see just a kid like me tryin' to cut some teeth tryin' to figure it out



C **2nd and 3rd Verses** (0:26, 1:31)

2. Gettin' hard to sleep Blood is in my dreams Love is killing me Tryin' to figure it out
3. Nothin' here to see Just a kid like me tryin' to cut some teeth Tryin' to figure it out

w/bass amp (tuner mute bypassed)

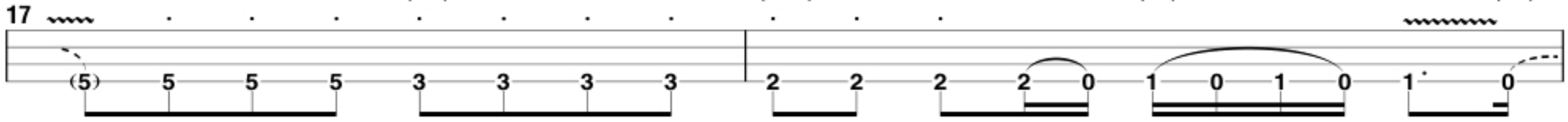


(play repeat simile)

Nothin' better to do when I'm stuck on you I'm still in here tryin' to figure it out
Nothin' better to do when I'm stuck on you I'm still in here tryin' to figure it out

(G5) (F♯5) (F5) (E5)

17

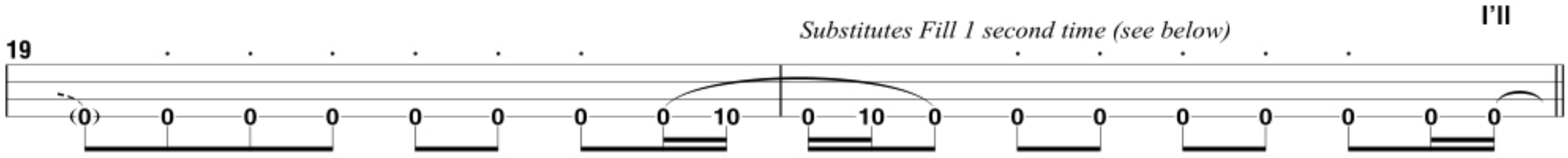


3rd time, skip ahead to **E** *2nd Chorus (bar 29)*

I'll

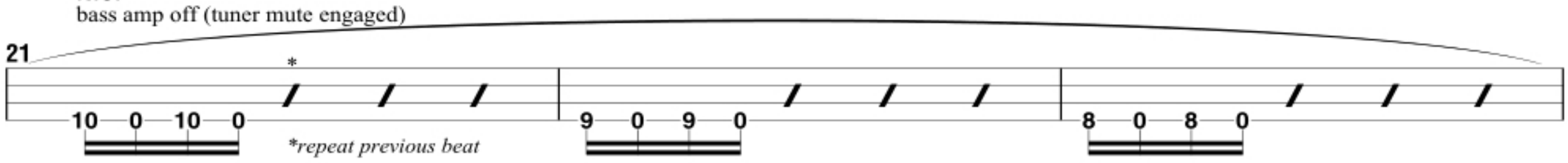
Substitutes Fill 1 second time (see below)

19



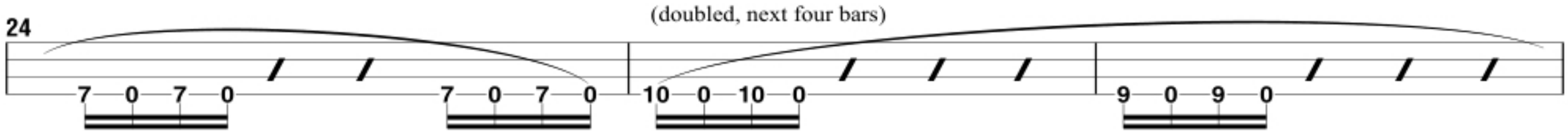
D (0:44)
N.C.
bass amp off (tuner mute engaged)

21



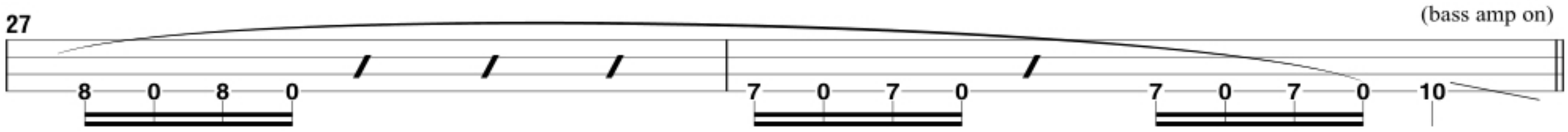
(doubled, next four bars)

24



I'll
(bass amp on)

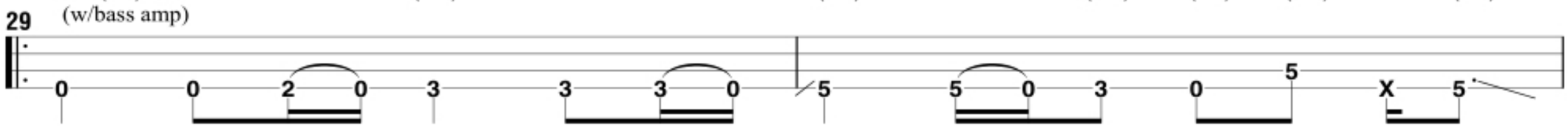
27



E **Chorus** (1:02, 1:48)

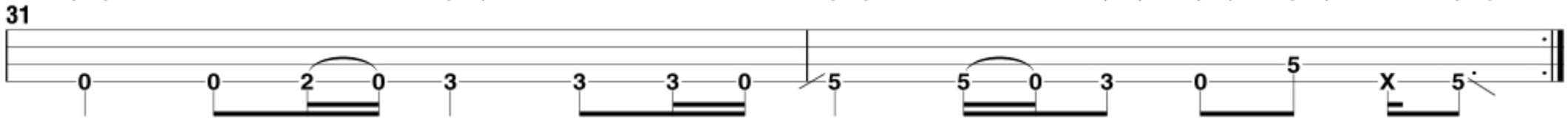
let it go 'cause I won't see you later and we're not allowed to talk it out I
broke my shoe tripped and fell on you but you didn't know I planned it out I
N.C.(E5) (G5) (A5) (G5) (E5) (D5) (A5)

29 (w/bass amp)

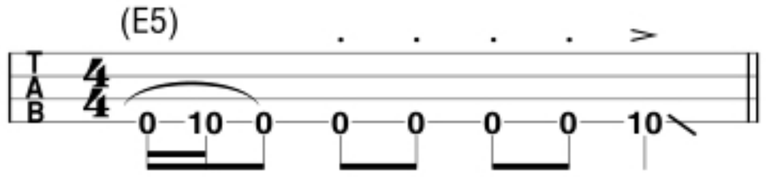


1.
said I'd go put myself on show but I'm still tryin' to figure it out I
(E5) (G5) (A5) (G5) (E5) (D5) (A5)

31



Fill 1 (1:46)
(E5)



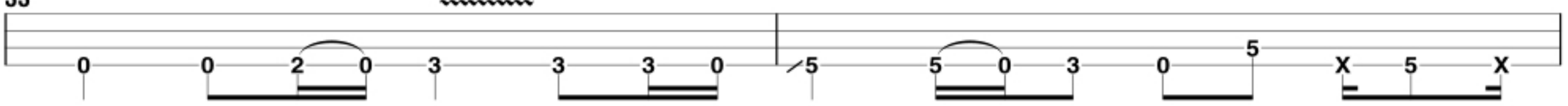
2.

2nd time, skip ahead to G (bar 40)

said I'd go yeah I won't see you later and we're not allowed to figure it out oh

(E5) (G5) (A5) (G5) (E5) (D5) (A5)

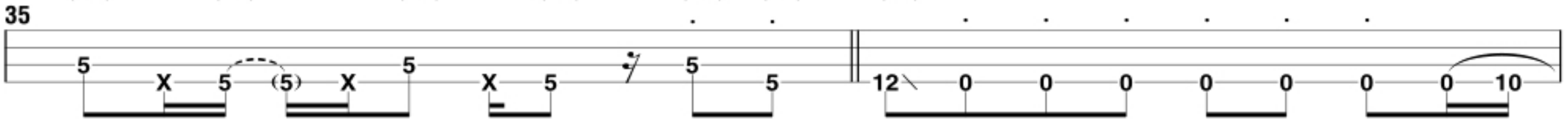
33



F (1:22)

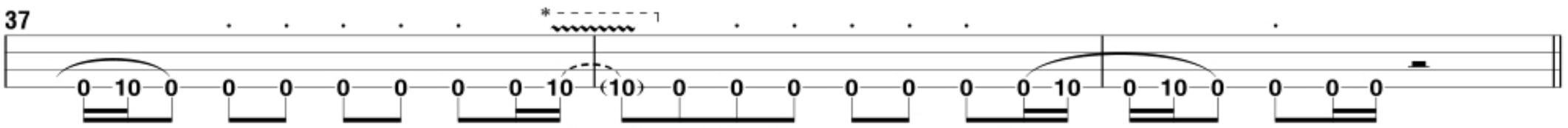
(D5) (A5) (D5) (A5) (D5) (A5) (E5)

35



Go back to C 3rd Verse (bar 13)

37



**w/second pitch-shifting effect, set to produce an additional notes two octaves higher.*

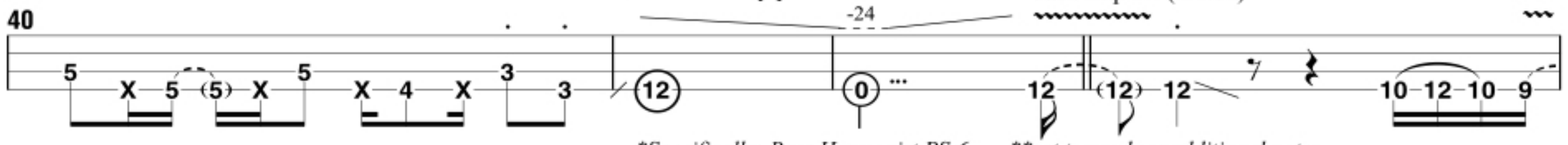
G (2:06)

(D5) (A5) (C♯5) (G♯5) (C5) (G5) (E5)

**w/Whammy pedal effect*

-24

40



**Specifically: Bass Harmonist PS-6 pedal "super bend" fuction, set to lower pitch two full octaves.*

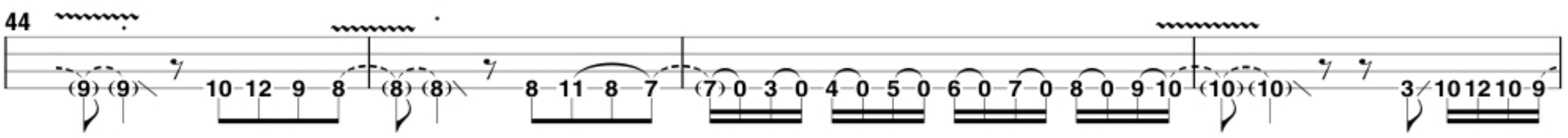
H (2:13)

Yeah

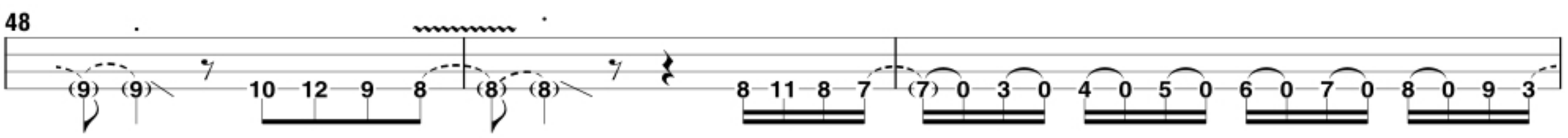
**w/second pitch-shifting effect bass amp off (muted)

***set to produce additional notes two octaves higher.*

44



48

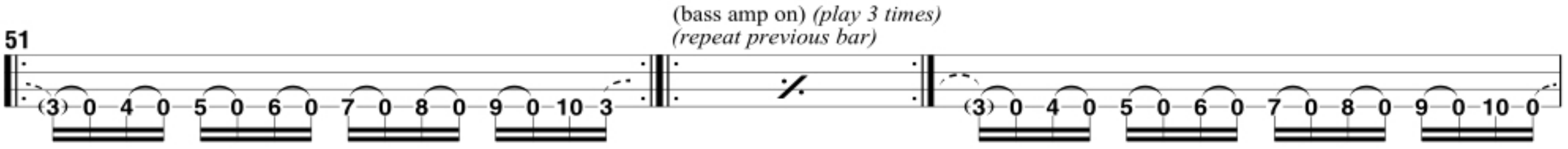


I (2:35)

(bass amp on) *(play 3 times)*

(repeat previous bar)

51

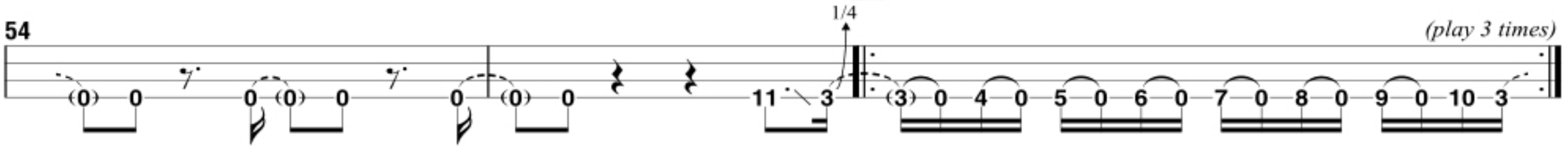


J (2:48)

1/4

54

(play 3 times)



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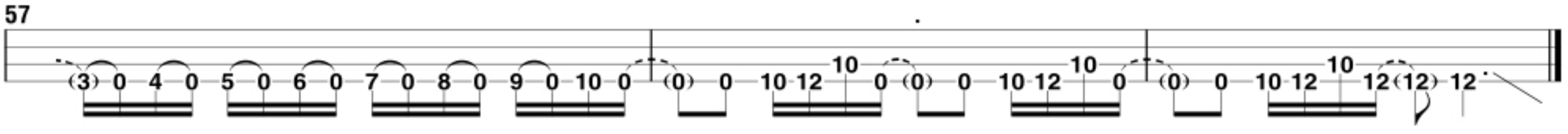

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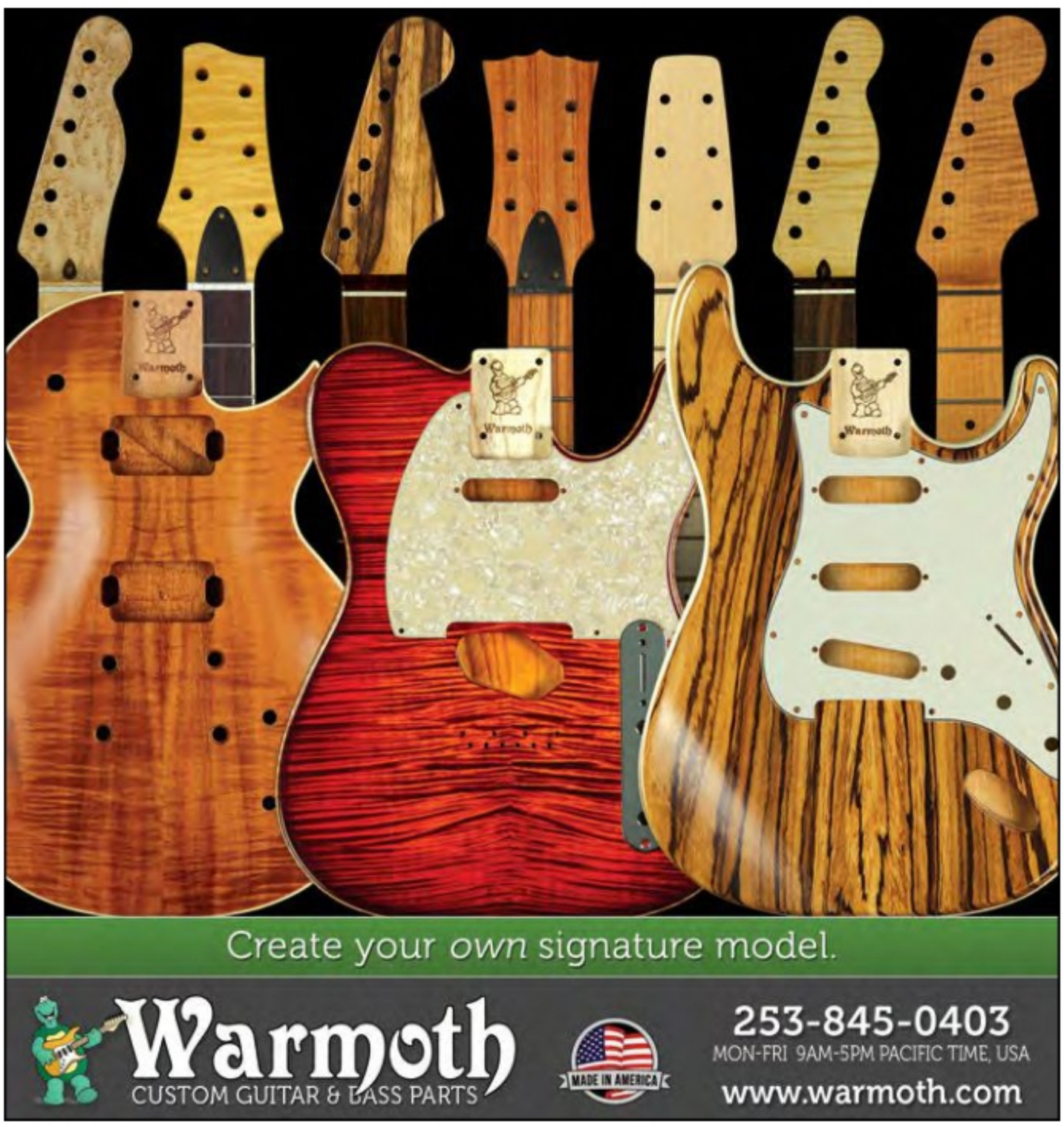

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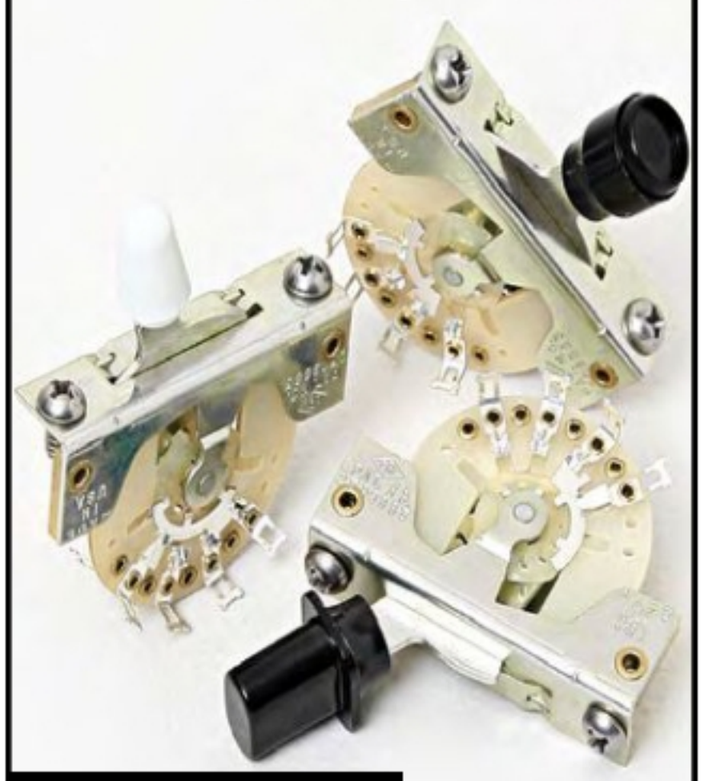

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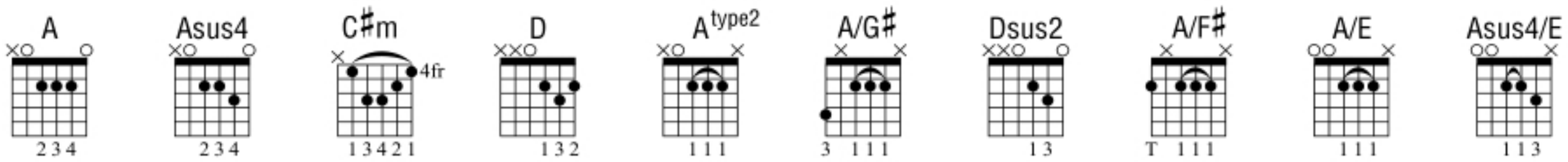
THE WEIGHT

The Band

As heard on **MUSIC FROM BIG PINK**

Words and music by **ROBBIE ROBERTSON** • *Transcribed by* **JEFF PERRIN** • *Bass transcription by* **JIMMY BROWN**



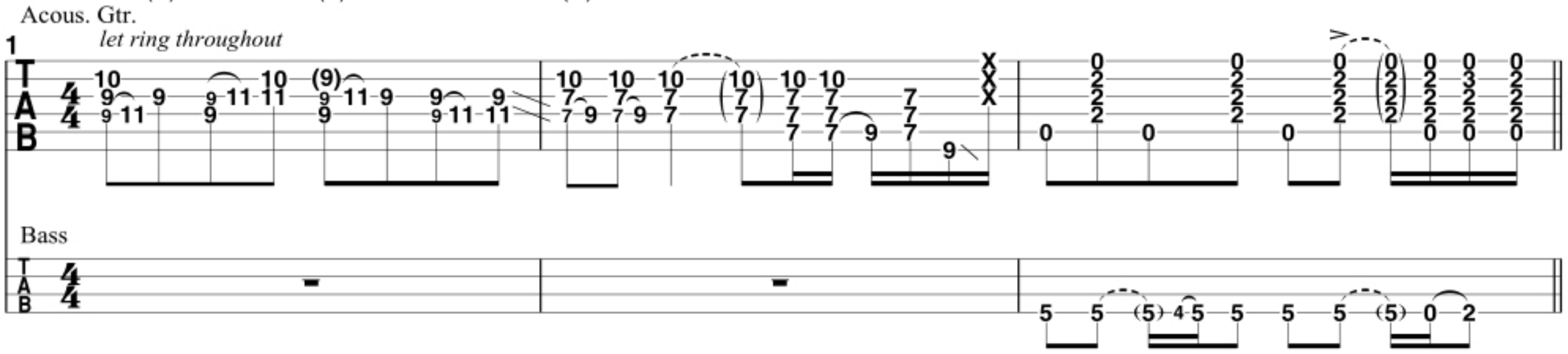
A **Intro** (0:00)

Moderately Slow ♩ = 72 **w/swing 16ths Feel** (♩♩♩♩ = ♩³♩♩³♩)

N.C.(A) (E) (D) A Asus4 A

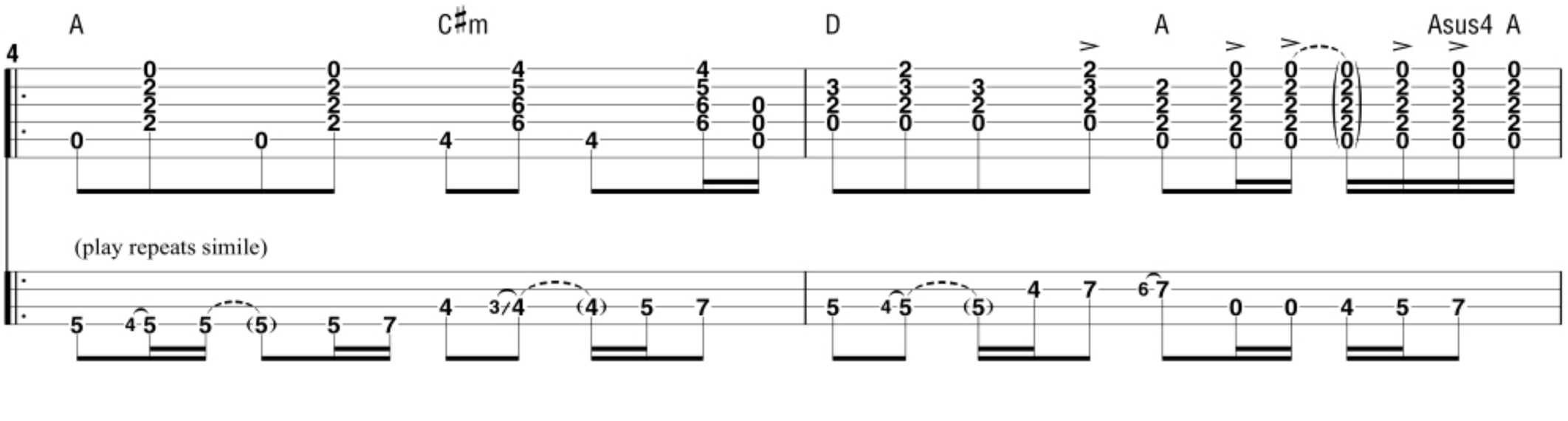
Acous. Gtr.

let ring throughout

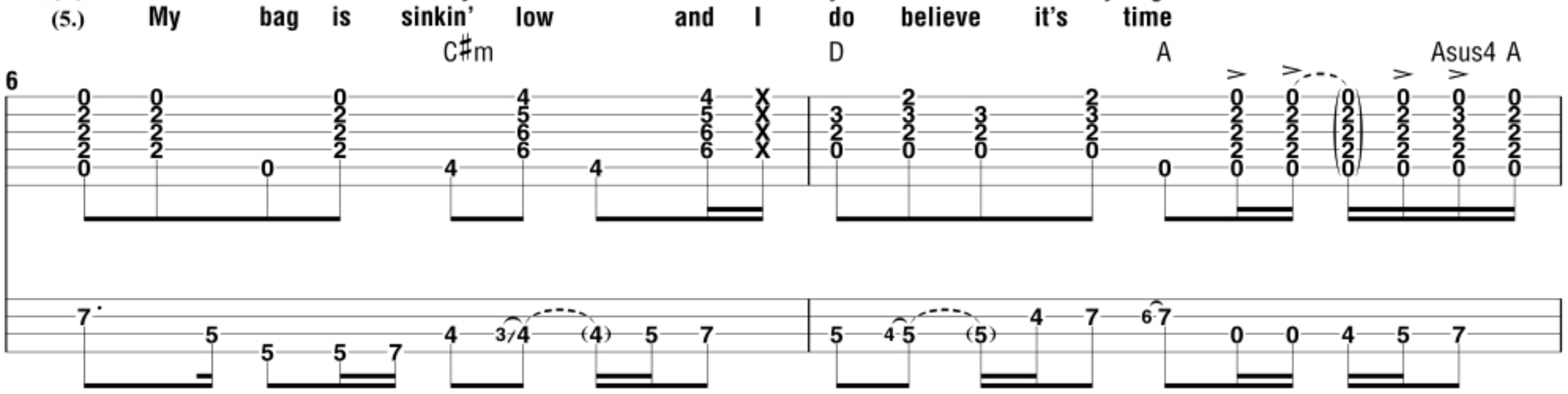


B **Verses** (0:10, 0:59, 1:49, 2:38, 3:34)

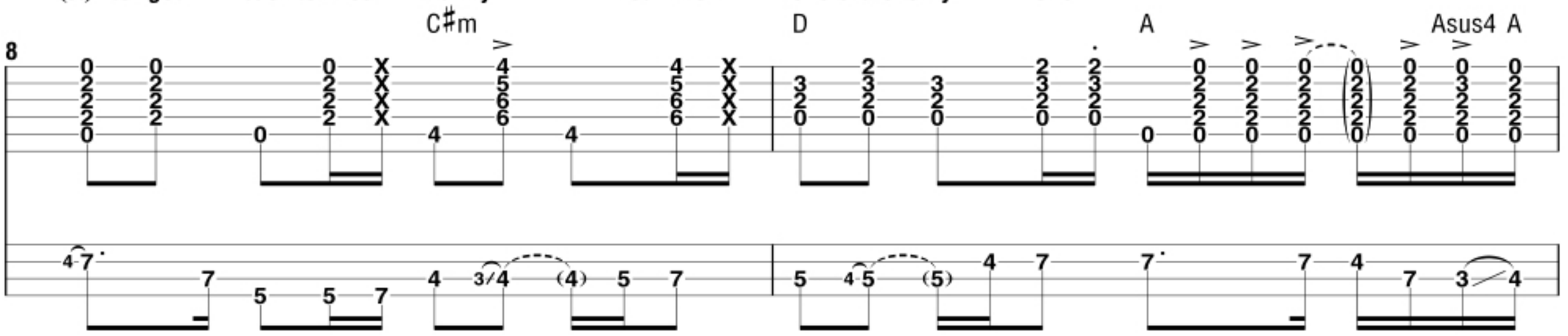
1. I pulled into Nazareth Was feeling 'bout half past dead
2. I picked up my bag I went lookin' for a place to hide
3. Go down Miss Moses There's nothin' you can say
4. Crazy Chester followed me and he caught me in the fog
5. Catch a cannonball now to take me down the line



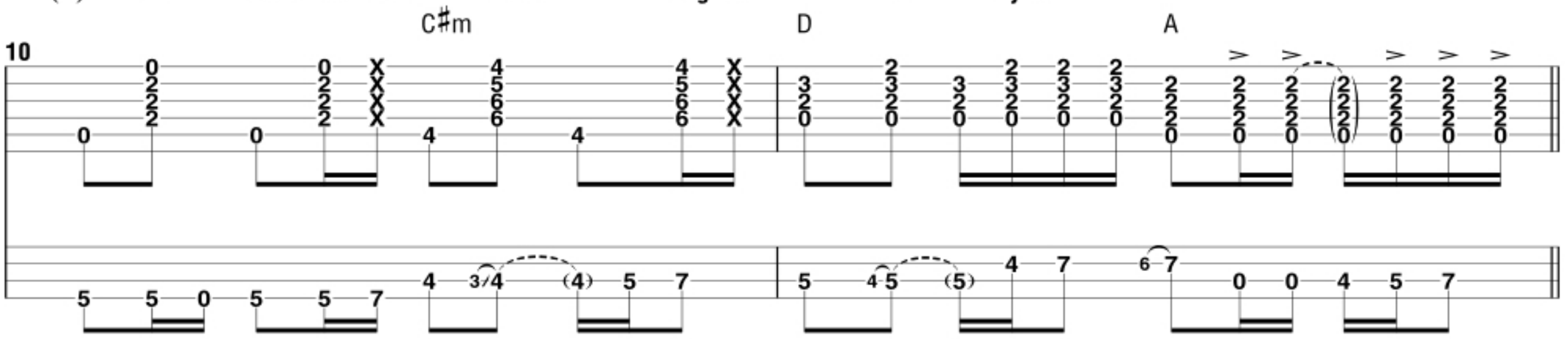
(1.) I just need some place where I can lay my head
(2.) When I saw Carmen and the Devil walkin' side by side
(3.) It's just ol' Luke and Luke's waitin' on the Judgment Day
(4.) He said I will fix your rack if you'll take Jack my dog
(5.) My bag is sinkin' low and I do believe it's time



(1.) Hey mister can you tell me where a man might find a bed
(2.) I said hey Carmen come on let's go downtown
(3.) Well Luke my friend what about young Anna Lee
(4.) I said wait a minute Chester You know I'm a peaceful man
(5.) to get back to Miss Fanny You know she's the only one

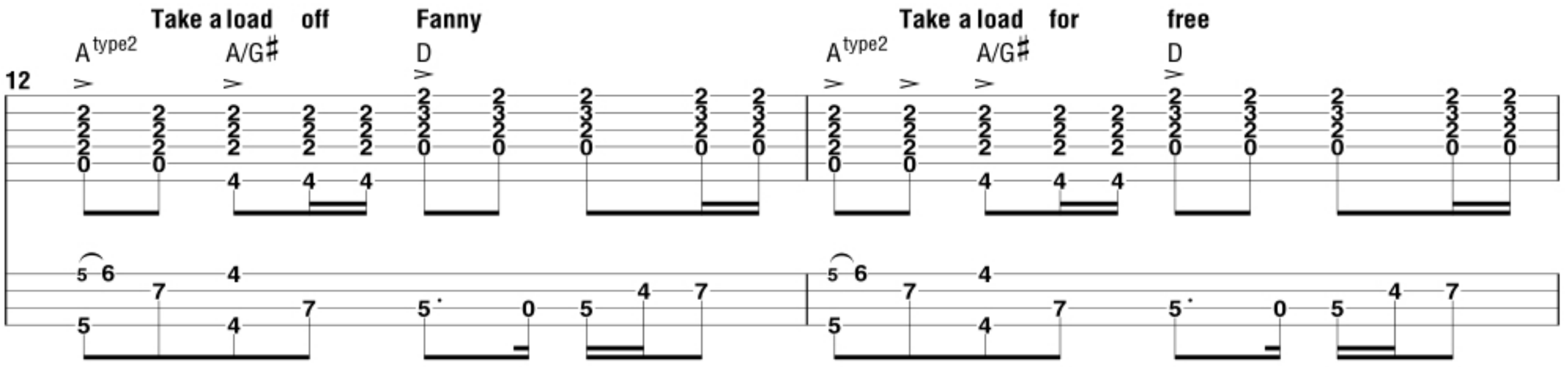


(1.) He just grinned and shook my hand and no was all he said
(2.) She said I gotta go but my friend can stick around
(3.) He said do me a favor son Won't you stay and keep Anna Lee company
(4.) He said that's okay boy Won't you feed him when you can yeah
(5.) who sent me here with her regards for everyone



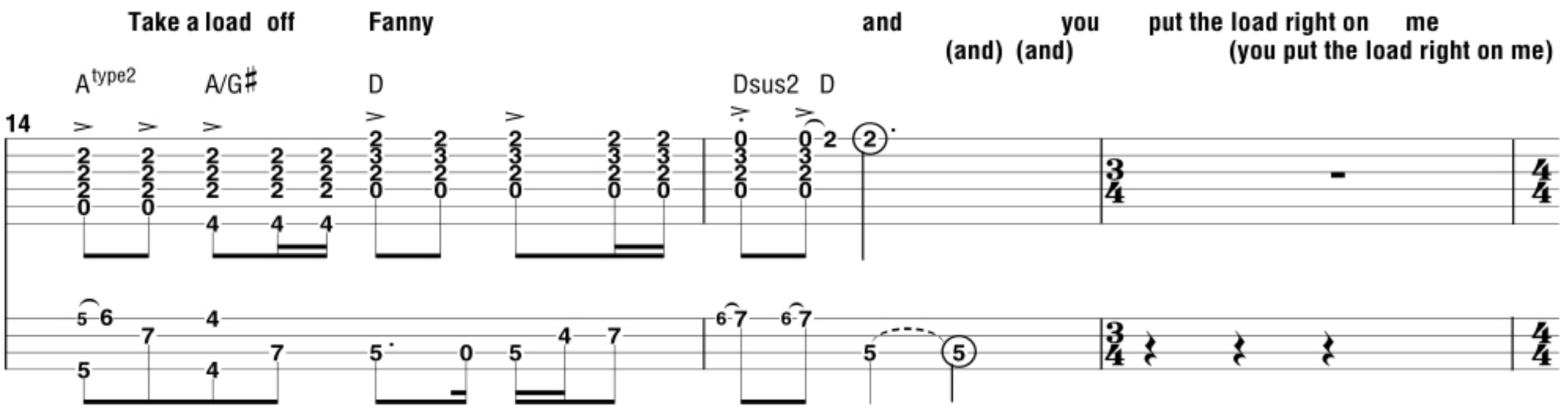
C **Chorus** (0:36, 1:26, 2:15, 3:04, 4:01)

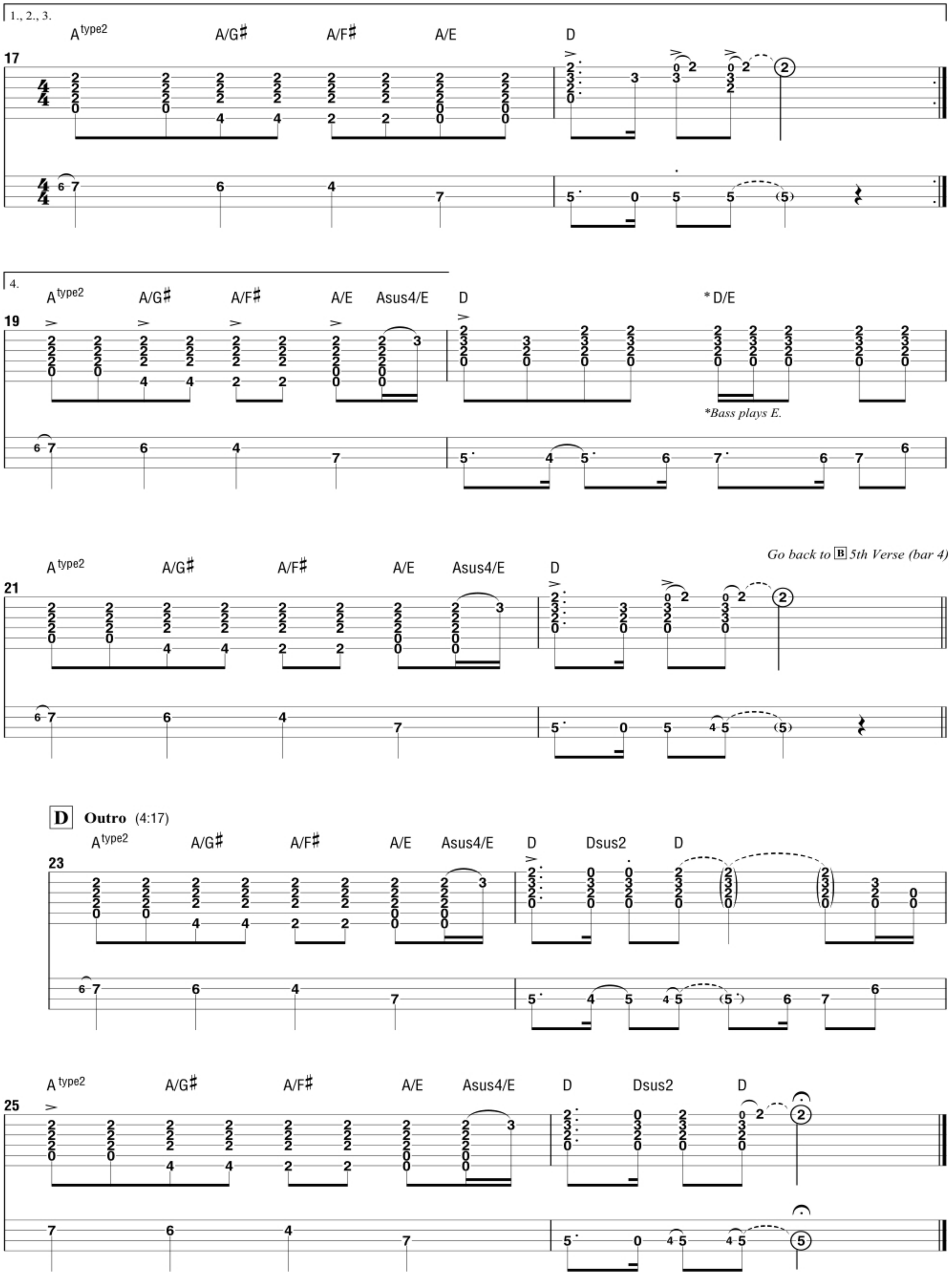
Take a load off Fanny Take a load for free



5th time, skip ahead to **D** *Outro (bar 23)*

Take a load off Fanny and you put the load right on me
(and) (and) (you put the load right on me)




1., 2., 3.
A type2
A/G♯
A/F♯
A/E
D
17
4.
A type2
A/G♯
A/F♯
A/E
Asus4/E
D
* D/E
19
*Bass plays E.
Go back to B 5th Verse (bar 4)
A type2
A/G♯
A/F♯
A/E
Asus4/E
D
21
D Outro (4:17)
A type2
A/G♯
A/F♯
A/E
Asus4/E
D
Dsus2
D
23
A type2
A/G♯
A/F♯
A/E
Asus4/E
D
Dsus2
D
25

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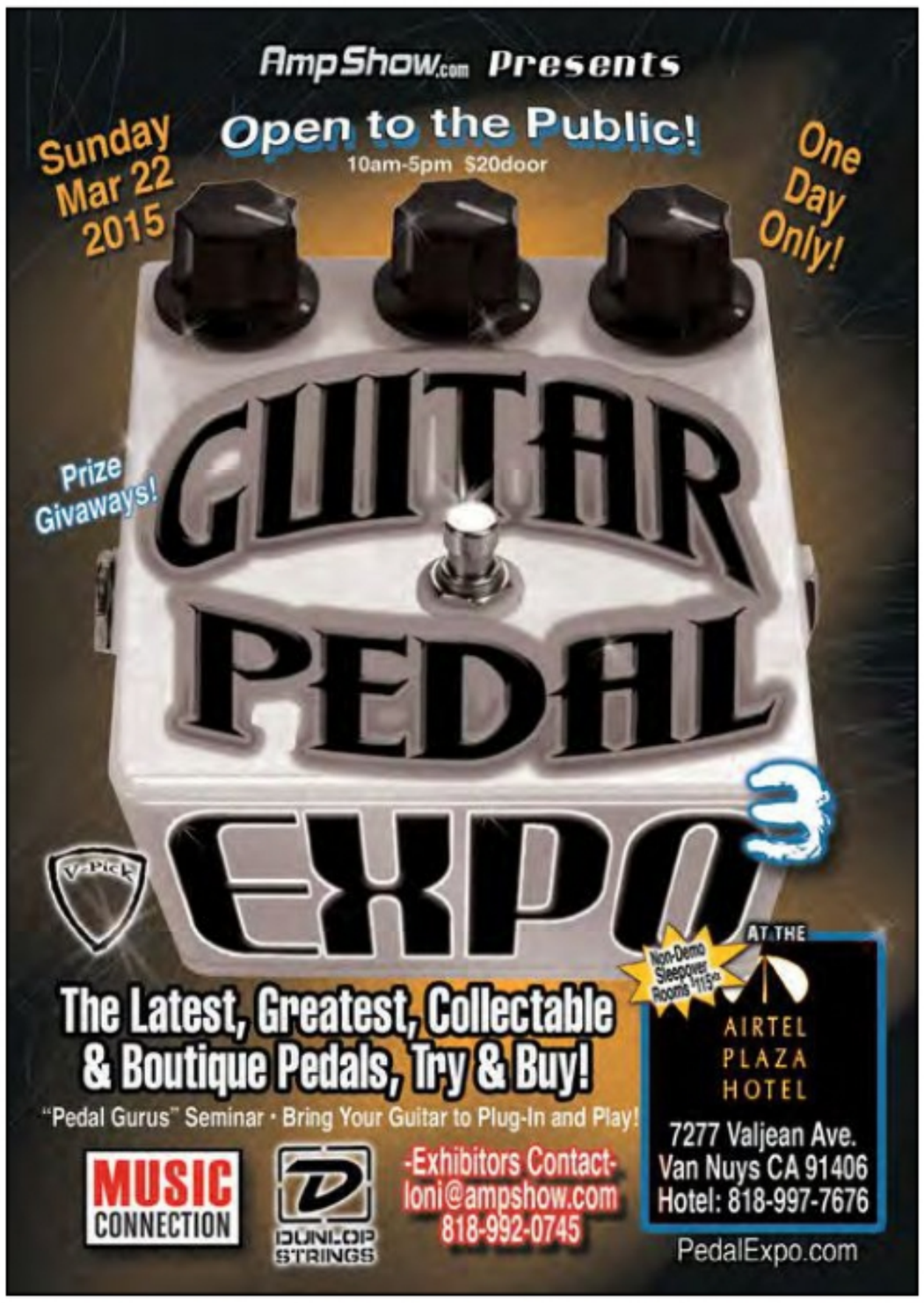

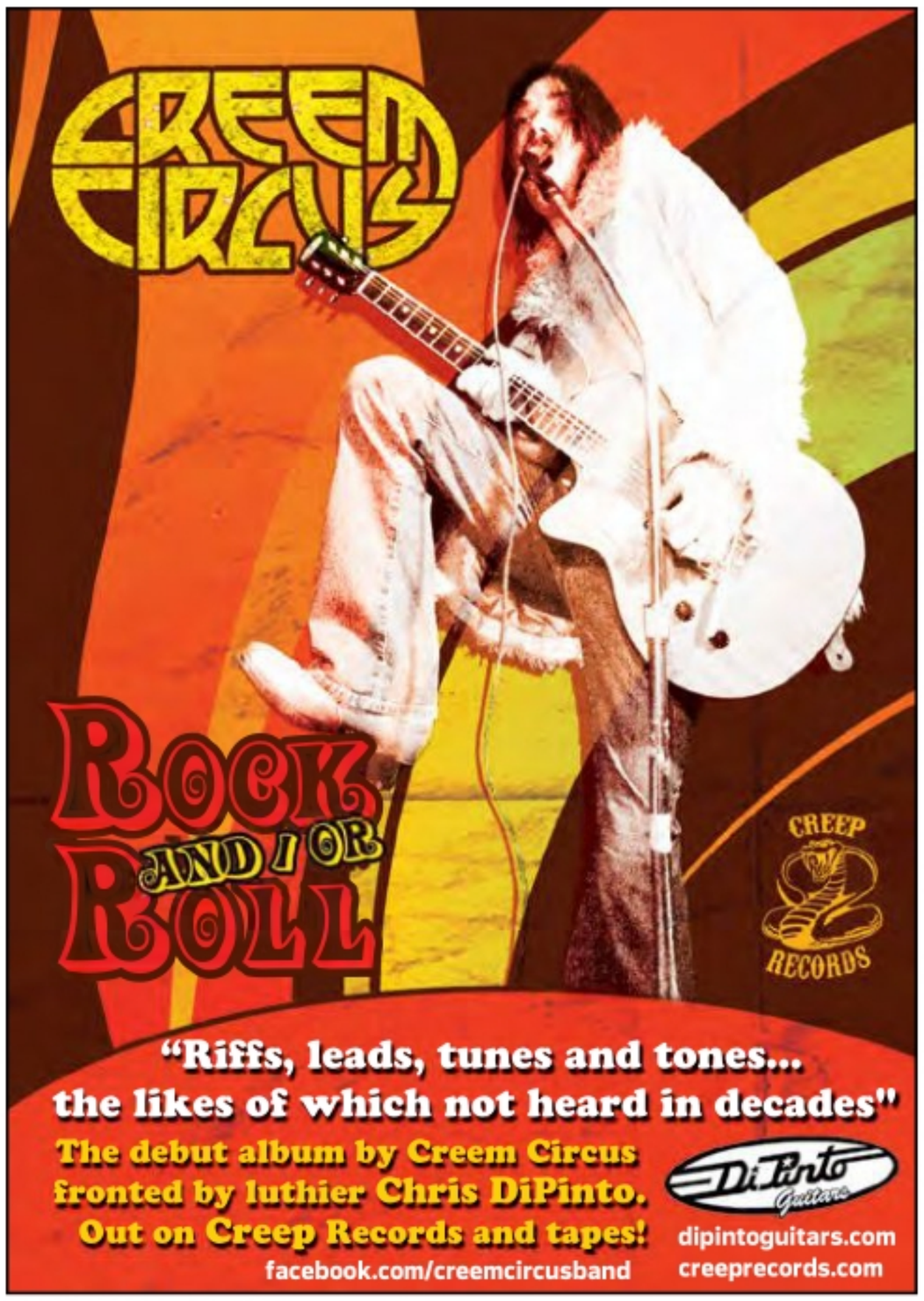

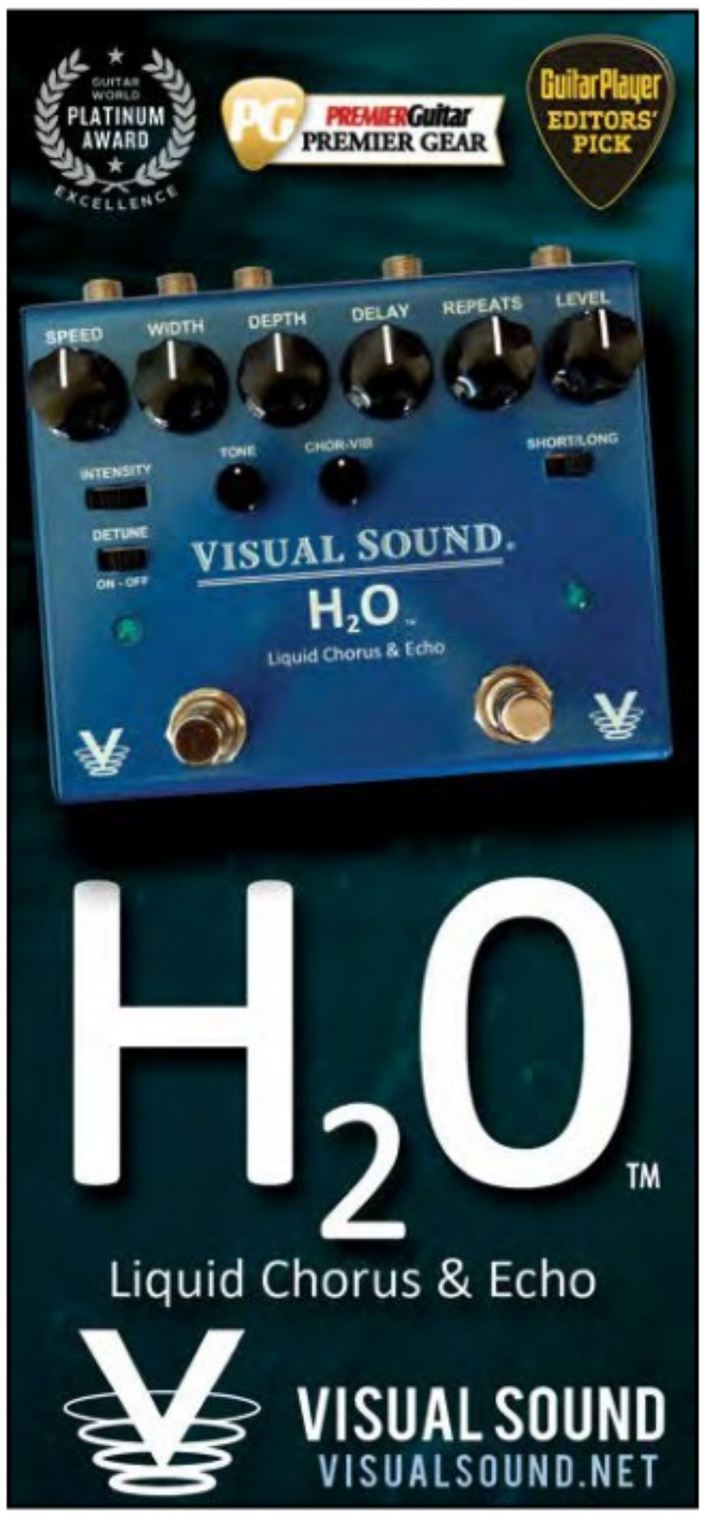

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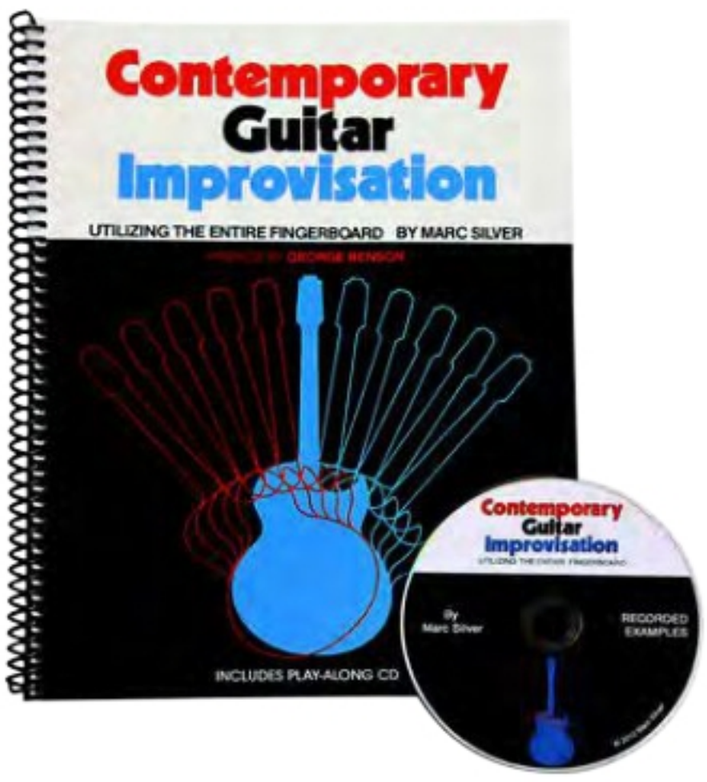

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Quincy Jones and daughter Rashida Jones, Stand Up To Cancer Ambassadors

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*Based on Nov 2012 SEER data.

continued from page 56

I've also got a Rocktron switching system, the TC Electronic pedal, Shure wireless system and my little signature distortion pedal, the HomeBrew Electronics Doomsday Device.

Lee, what's your main ax these days?

ALTUS I've been with ESP since the late Eighties. I'm not really a guitar whore where I switch companies. I find something that I like and stick with it. I mostly use the ESP Vs. We use Dunlop strings and picks. They're in the Bay Area, too, so it's convenient. One difference between the Eighties and now is my Kemper [*profiling amp*]. Back then, we were trying to solder transistors and resistors and distortion pedals to get the perfect tone. Now whatever tone you want you just put it in there. The Kemper technology is pretty amazing.

Gary, has the dual gig in Slayer and Exodus opened you up to more gear endorsements or opportunities?

HOLT I keep it simple, but yeah I get a lot of people throwing shit at me. The only thing that really excites me is pedals. Lately I got this cool pedal from Pigtronix called the Disnortion. It's a monster! Ten inches across and a combination of distortion fuzz and octave. I use that on the crazy outro of "Food for Worms" from the new album to get that Uli Jon Roth fuzz-octave "Polar Nights" shit. It's killer.

Some photos surfaced online of you in the studio with Slayer. Can you talk about how that new record is going?

HOLT Yeah, Kerry's been working super hard on that record with [*drummer*] Paul [*Bostaph*] and [*singer/bassist*] Tom [*Araya*]. They knew I was busy, but when they were ready they called me up to come in and do my leads. I ended up doing nine solos...in one day. [*laughs*] **Brutal.**

HOLT [*laughs*] Yeah I felt a weird unusual pain in my left hand partway through. But I kept motoring even though it hurt hella bad. The next day I woke up and I couldn't move my left wrist. I blew it out and it completely froze. I couldn't even bend it. I shot that thing to death. I might as well have slammed it in a car door.

Do you prep for tracking with Slayer? Or do you just wait for the call and then go in and let it rip?

HOLT I didn't prep at all. Terry Date is such a cool guy to work with as a producer. He's not a taskmaster either. If the vibe is good he's cool. So I'd just run with ideas until I found my angle. I just kept them rolling...and drank beer. [*laughs*] As long as I'm warmed up, I can drink five or six beers and it doesn't affect my playing. Actually, I do *better* solos when I get a little drunk. [*laughs*] GW

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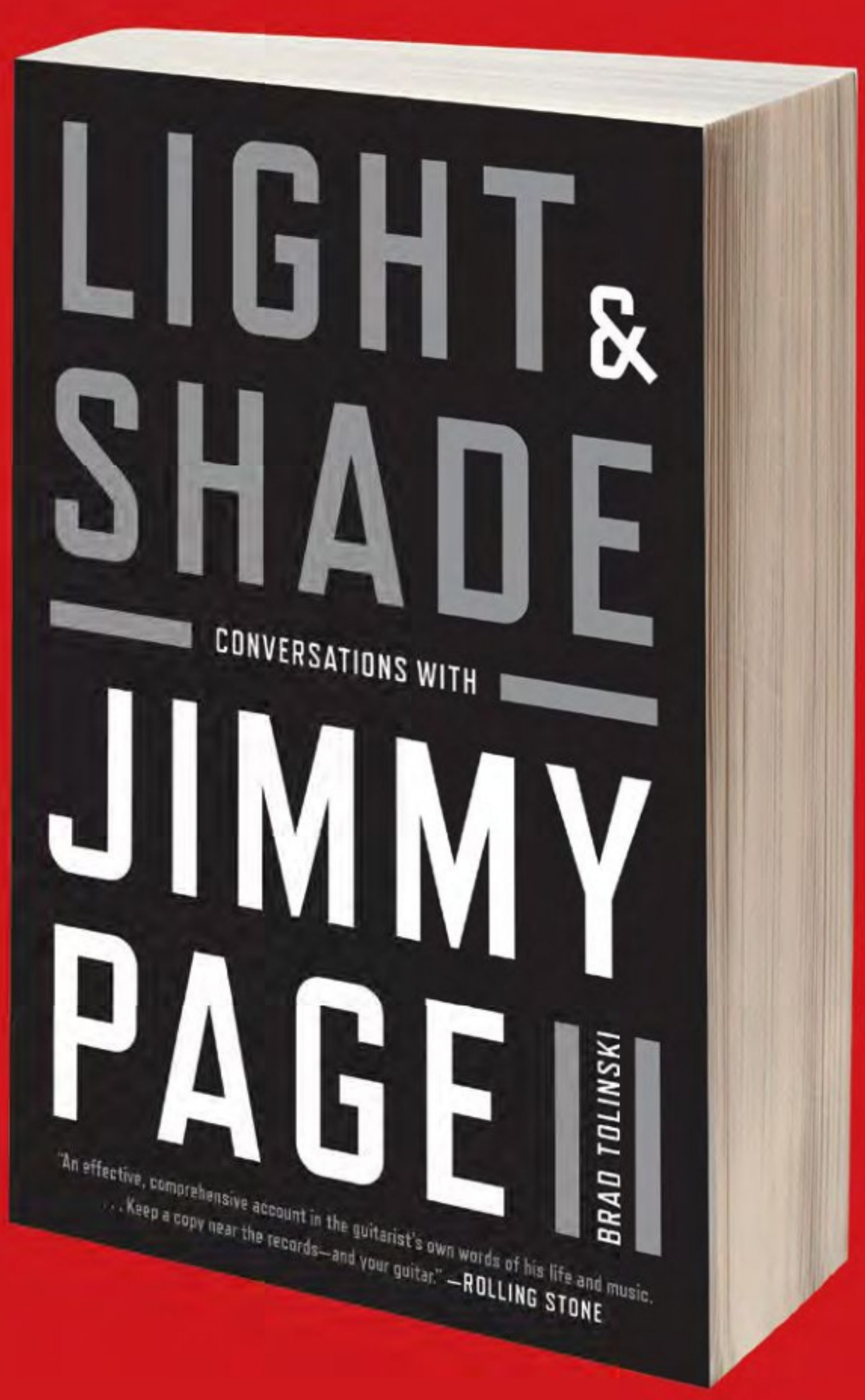

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THREE KINGS

continued from page 66

ber there were times when I had to tell a student, "I can't teach you anymore. You should go get a gig somewhere." At that point it's no longer about the arch of your finger or where to put your thumb on the neck. It's so past that. Now it's just about life and how you want to express your vision of music. You've come to the crux of what life and music are all about. And at that point it's difficult to give advice. I believe there is no answer to it, so I don't feel qualified to give advice. If you want to inspire people and let them in on something you've experienced in life, you have to have experienced it.

GOVAN I would say, "Are we that advanced?" I like what Socrates is supposed to have said, "True knowledge is knowing that you know nothing." So try and stay humble and carry on being that intermediate guy forever. If I can burden you with a clumsy analogy, I would say that every time you try and conquer some little challenge, it's like unlocking a door, not knowing what's behind it. And when you do unlock the door, there's a whole corridor of other doors which also need to be unlocked and you never knew existed. I think sometimes telling yourself, "I'm an advanced player now," is kind of dangerous. You might stunt your growth as a player by somehow saying, "I have now 'won' music." I don't think music is like that. That's what's great about it. You never get to the last page of that great novel. You never finish the final level of the computer game or see the last episode of *Breaking Bad*.

ABASI For many aspects of guitar playing, there are quantifiable goals. "Oh, I can play at 240 bpm now." Or "I now know how to improvise over chord changes." Or whatever the case may be. When you become advanced, for all intents and purposes you've accumulated the skill set needed to play contemporary music. But when you've accomplished all that, it puts you in a strange place. You can be in this gray area, where you don't know where to go. I think we all touched on that: What is the goal of music? It is social; it is impacting people. So what's the best way to accomplish that? Once you're no longer obsessed with sweep picking, the goals become more elusive. What I started doing is going back to songs that maybe have nothing to do with guitar playing. Like playing pop music and asking, "Why does this sell millions upon millions of copies?" There's a poetry to this that's not written down anywhere. Because this song is part of a canon of songs that people will remember for a very long time. And I think that is way harder than turning on a metronome and memorizing where to put your fingers.

Given the current state of the music industry, I think that's what everyone's asking themselves. So are guitar camps like G4 a new way forward? With records not selling the way they used to, is this a new kind of profit center?

SATRIANI It's a gig, without a doubt. And looking at it from that cold, business perspective, with a gig like this comes the responsibility to do it well. And it's a week out of a person's life. We're not talking about an evening at Guitar Center. And people are traveling from all over the world for this thing. So we take it very seriously. We want it to be absolutely fantastic. GW

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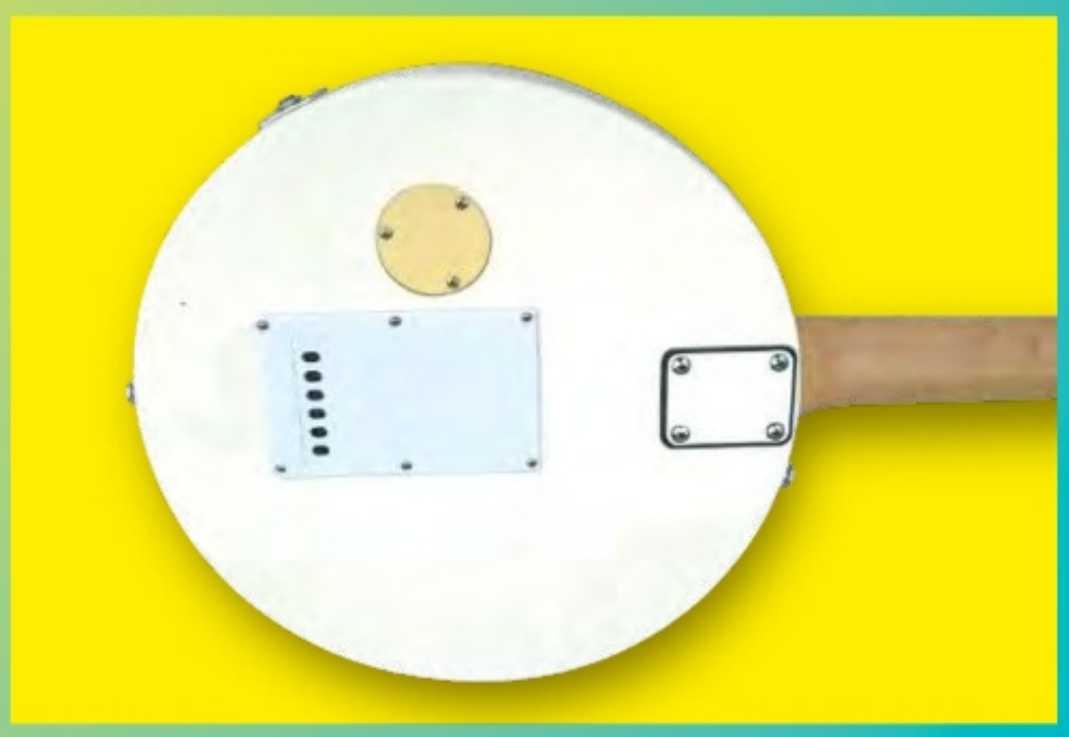

TASTY LICKS

Roy Jones' Lollipop guitar

MOST INEXPENSIVE GUITARS are as bland as white bread and as fun as washing a floor with a toothbrush. Roy Jones realized things didn't need to be this way, so he invented the Lollipop Guitar back in 2011. "I always wanted to build a guitar that I could really call my own," says Jones. "I saw many shapes and designs over the years, but I realized there were no round-bodied electric guitars. I also wanted to do something that might appeal to a younger female crowd as most shops are stocked with black and gray heavy metal models with horns and sharp edges. After watching a Katy Perry performance, I thought a bright, colorful lollipop guitar would be a great visual instrument for her."

The Lollipop Guitar prototype was the first guitar that Jones ever built. After its completion, he sent the prototype to a manufacturer and collaborated with them on having it mass produced. His first version had a clear red acrylic body. "It looks like a cherry-flavored lollipop!" Jones says. "In some ways it was easier to build because you don't have to go through an exhaustive sanding, painting, and clear-coating process. However, you have to be careful because the surface is pretty fragile around power tools and you can't fill, polish and repaint them like you can with a wooden body."

Jones considers the Carnival Swirl model the ultimate version of the Lollipop guitar. The multi-color finish was based on a vector graphic of an actual carnival lollipop that was enlarged to the body's size. Jones planned to make a carved textured version for even more realism, but the labor and costs involved were prohibitive.

The Lollipop guitars originally sold for $149.99 (wood solid color version) to $249.99 (cherry acrylic), and the Carnival Swirl was priced in the middle at $199.99. Despite being so fun and affordable, the guitars were discontinued in 2013 because the profits only covered startup costs and didn't provide enough capital for new orders. "We had a good run," Jones says. "They sold out quickly, and everyone who bought one absolutely loved it. I would love to bring them back, but I would need some help with finances and marketing. If advertised the right way, they could still be a hit today." —*Chris Gill*

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